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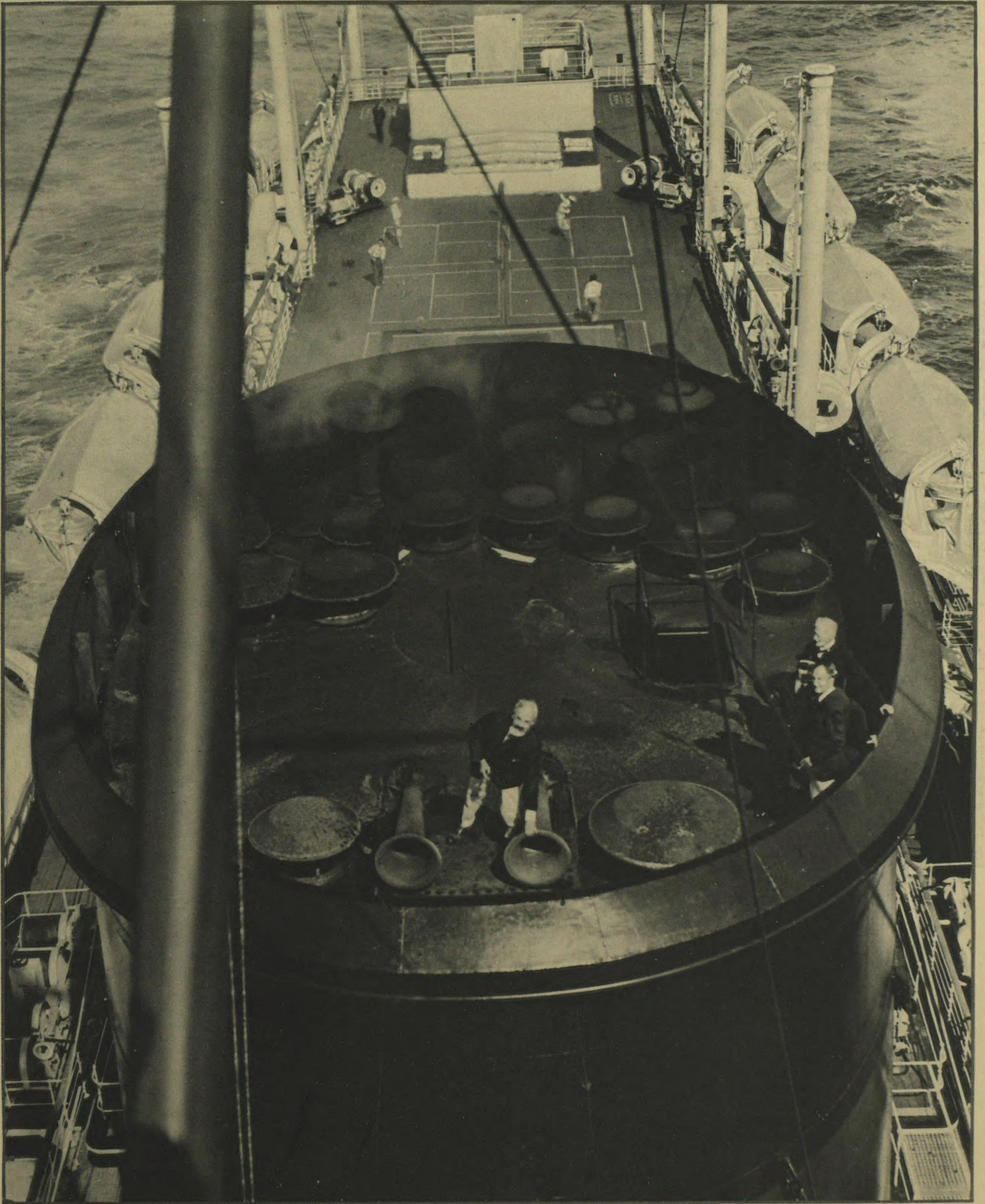
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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, NOVEMBER 28, 1931.

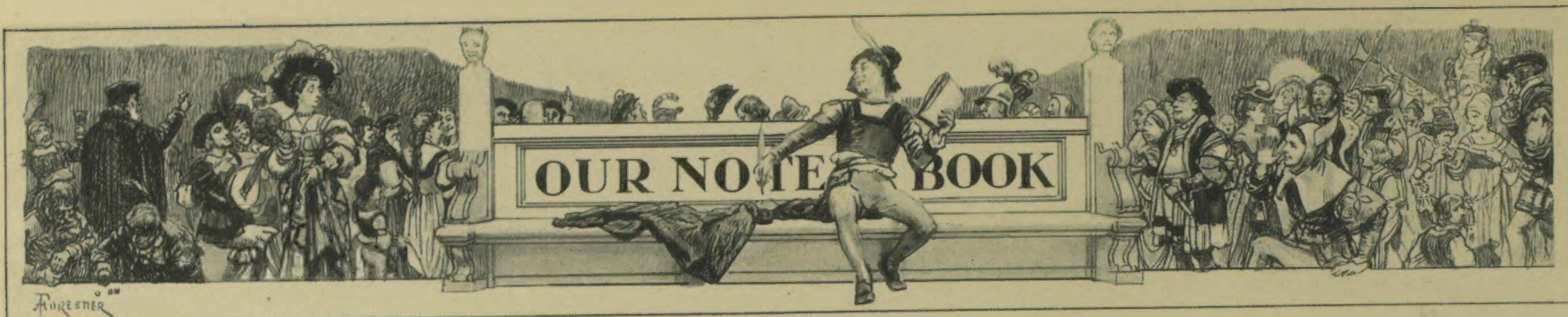


A FUME-STACK AS OBSERVATION-DECK FOR A LINER'S PASSENGERS: HIGH ABOVE THE "LAFAYETTE."

Enterprising passengers in the "Lafayette," a motor-ship of the French line, the Compagnie Générale Transatlantique, have only to obtain an officer's permission to ascend the vessel's fume-stack, which, it may be added, is much taller than any ordinary funnel and is also one of the biggest structures of its kind,

if not the biggest. So far as its size is concerned, it would be possible to play a game of rounders on it, though certain obstructions would be encountered! The "Lafayette," one may note, has a displacement of 25,550 tons. She is some 603.672 feet long and has a breadth of 82.677 feet.





By G. K. CHESTERTON.

I CAME across a lady quite lately who leapt up in a flame of noble indignation at the suggestion that her husband should pay for her dresses, though she did not apparently object to his paying for her dinners. I admit that there was something fine and generous about such perversity, and that she was an improvement on other ladies who leap up in a flame of indignation because their husbands will not pay for a hundred dresses a month. It is sometimes the husband who leaps up in a flame of indignation, and in neither case is the indignation so noble. All the same, it seems to me an instance of the queer welter of inconsequent and inconclusive notions that make it so difficult for the modern world to establish a normal social rule.

Some of us (who cannot be called conservative in the sense of content with social conditions, and who have even been called revolutionary for our attempts to improve those conditions) have nevertheless come to have a profound suspicion of what is called Progress. And the reason is this: that there does not seem to be a principle, but only principles, and these conflicting principles, of Progress. There is not a stream, but a sort of eddy or whirlpool. There could not be a stronger case than this particular ideal of Independence. It is not made the principle of social reform. Even the social reformers would be the first to say that they depend on dependence; on the mutual dependence of comrades and fellow-citizens, as distinct from the individualistic independence they would denounce as mere isolation. It is not made the ideal of the proletarian or wage-earner, either by the Communist or the Capitalist system. Both the Communist and the Capitalist are alike in not thinking of the individual worker as independent. They will discuss whether he is well paid, whether he is well treated, whether he works under good or bad conditions, whether he is dependent on a good or bad business or a good or bad government; but not whether he is independent. Independence is not made the ideal of the normal man. It is only suddenly and abruptly introduced, in one particular relation, in the case of the exceptional woman. She is only independent of her husband; not independent in any other real relation of life. She is only independent of the home—and not of the workshop or the world. And it is supremely characteristic of this confusion that one well-meaning individual should make a yet finer distinction, and resolve to be independent in the dressing-room, but not in the dining-room.

Now, the modern trouble is that moral scraps and fragments of this sort are floating about like icebergs, and nobody knows when he will bump into one of them. In one case somebody will make an excuse of the ideal of Service, even if it means servility. In another case somebody will make an excuse of the ideal of Individuality, even if it means insanity. People will make attempts at despotism, or demands for freedom, successively or even simultaneously, according to a quite arbitrary programme of opportunism. And we feel that they are not submitting a variety of actions to one test; they are applying a variety of tests to one action, which is for them already a fixed and settled action. They do what

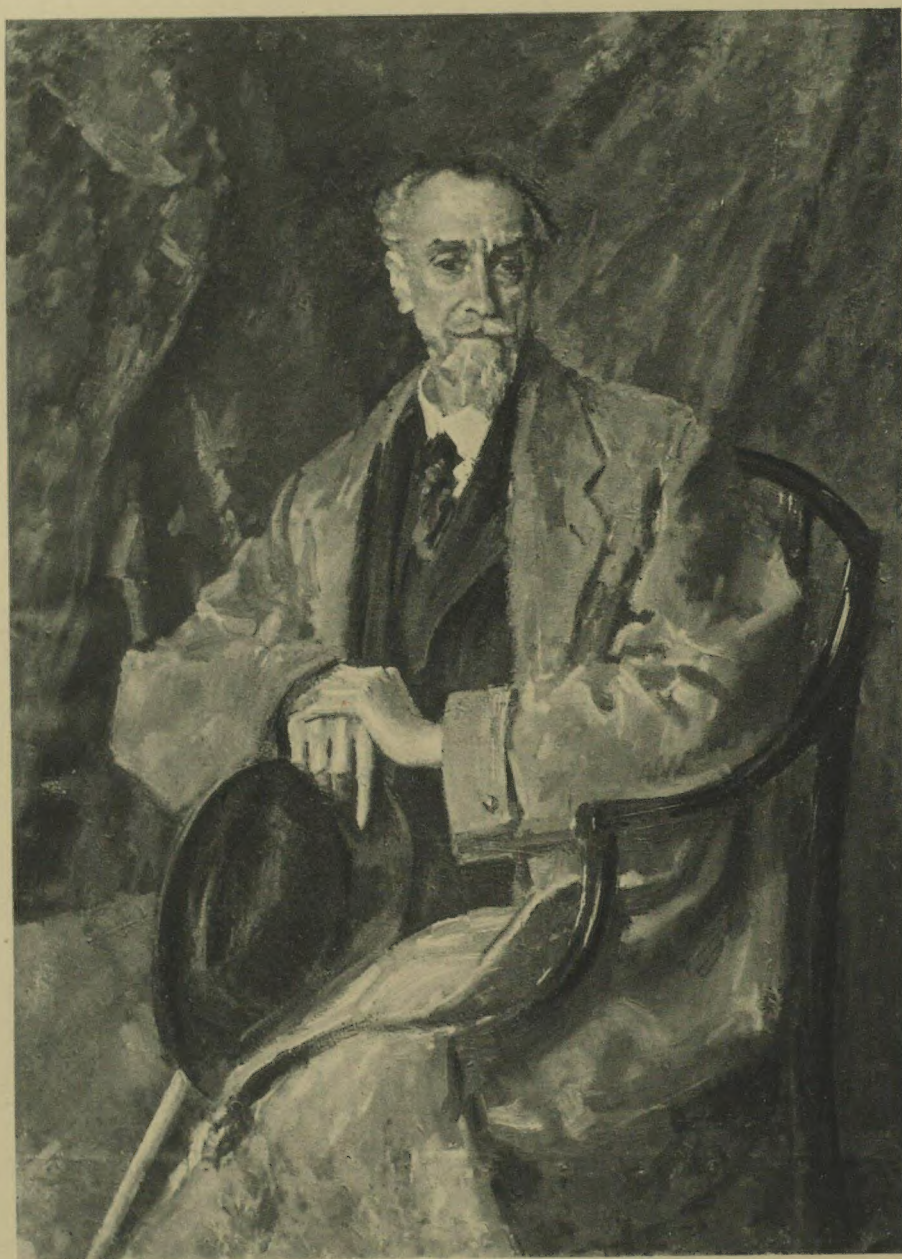
they want, and make up reasons for it afterwards; but even the reasons are rather too cunning to be reasonable. In a word, it is this chaos, in the creed and code of conduct, that prevents a man from finding in it any sort of guide, even a guide to progress. Thus, in the present case, we could at least settle down to discussing seriously the Independence of Woman if it were regarded by anybody as part of a real philosophy of the Independence of Man. What we find, as in the case mentioned, is that one

she held herself independent in owning her own spinning-wheel and her own store of thread, and weaving strips of simple drapery, like Mr. Gandhi. In a word, she might be really independent of the dress allowance, in the sense of being independent of the dressmaker. It is not very likely that it does mean this; but it is not the dependence on the dressmaker that is the serious inconsistency in the idea. It is the fact that modern woman, in the condition of modern society, will herself have to work, if not

for a dressmaker, then probably for somebody else who is primarily the money-maker. And the question is, why is it any better to be a proletarian in the shop than to be a Communist in the home? For the only truly and legitimately Communist institution is the home. "With all my worldly goods I thee endow" is the only satisfactory Bolshevik proclamation that has ever been made about property. It is, therefore, of course, the one proclamation which Bolsheviks would be the first to attack. The twisted and unnatural posture of the modern controversy, like that of a serpent with its tail in its mouth, biting and tearing at itself, is excellently illustrated in this queer revolt of Communism in the wrong place against Communism in the right place. We no longer make the normal attempt to break up society into homes. We only make an attempt to break up homes, and even that by a principle of division which we dare not apply to anything else in society. The crack or fissure is to run across the hearth or the roof-tree, but to be concealed as far as possible from the forum or the street.

We hear a great deal of the evil passions of Class War and the suggestion that the master and man must of necessity be natural enemies. But surely there is a far more perverse implication pervading the modern world; that the wife and the husband are natural enemies. They are, apparently, such mortal enemies that it is enough for one of them to be freed from the other, even in one trumpery particular, though she is not freed from anything or anybody else. The whole of the rest of the world in which she lives, whether for good or evil, is one network of necessitarian dependence. People have left off even talking the language of independence; the old language about the thrift that leads to independence or the self-respect that comes from independence. Anybody may find himself almost abjectly dependent upon anybody; any woman may do the same. And apparently it does not matter, so long as it is

not her own husband and not concerned with her own hats. I should very much like to see some of these good-natured groping people draw up something like a plan or table of their real conception of a social structure, and of the necessary commandments of society. The newspapers talk about the danger of Bolshevism and the Red Peril. But I am afraid of the Patchwork Peril, which is all colours and none; I am afraid of bits of Bolshevism and bits of insane individualism and bits of independence in the wrong place, floating hither and thither and colliding with they know not what; the icebergs whose very shapelessness, or incalculable shape, has always been the cause of shipwreck.



"MONTAGU NORMAN, ESQ., GOVERNOR OF THE BANK OF ENGLAND":  
A FINE PORTRAIT BY AUGUSTUS JOHN, R.A.

Mr. Montagu Norman, who must be weary of being called the mystery man of British finance, has been nominated for re-election as Governor of the Bank of England, which means that next April he will begin his thirteenth successive year of office as Governor. He is fifty-eight. He won the D.S.O. in the South African War. In 1923 he became a Privy Councillor. This particularly fine portrait of him, by Augustus John, is in the present exhibition of the Royal Society of Portrait Painters at the Royal Institute Galleries, Piccadilly.

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woman has made one claim to one curious and rather capricious form of independence, and that even those who would support her would not really try to reconcile it with the rest of her social life or with any philosophy at all.

Thus, to begin with, it would be well to note what economic independence means: as distinct, that is, from what it ought to mean. It might mean that the lady went out into a primeval forest to slay lions and leopards and clothe herself with their skins, like Diana. It might mean that she sewed together the leaves of the forest and made herself a green garment, like Eve. It might mean that



## THE BENTLEY COLLIERY DISASTER: RESCUE WORK AND COLLIERY-GATE SCENES.



THE DISASTROUS EXPLOSION AT BENTLEY COLLIERY, WHICH RESULTED IN THE LOSS OF MANY LIVES: THE SCENE OUTSIDE THE COLLIERY GATES WHILE THE RESCUE WORK WAS GOING ON.



HEROES OF THE MINE: MEMBERS OF A RESCUE BRIGADE RETURNING FROM THE PIT AFTER MANY HOURS SPENT BELOW IN DARKNESS, SUFFOCATING AIR, AND TERRIFIC HEAT.



THE BISHOP OF SHEFFIELD AND HIS WIFE AT THE COLLIERY: ECCLESIASTICAL SYMPATHY IN THE DISASTER, WHICH PROMPTED EXPRESSIONS OF DEEP REGRET FROM THEIR MAJESTIES THE KING AND QUEEN.



TWO MEMBERS OF A RESCUE-PARTY JUST UP FROM THE PIT: A PHOTOGRAPH SHOWING THE OXYGEN APPARATUS MADE NECESSARY BY THE FUMES ON THE SCENE OF THE EXPLOSION.



TYPICAL OF THE TRAGEDY OF THE BEREAVED AT THE BENTLEY COLLIERY: A MINER'S WIFE AND A FRIEND LEAVING THE COLLIERY GATES AFTER AN ATTEMPT TO IDENTIFY THE HUSBAND.



THE DISTRESSING SCENE AT THE GATES OF THE STRICKEN BENTLEY COLLIERY: RELATIVES OF VICTIMS (MANY OF WHOM WERE DISFIGURED BEYOND RECOGNITION) LEAVING AFTER MAKING ENQUIRIES.

The disaster at the Bentley Colliery, near Doncaster, was one of the worst that has occurred since the war and the worst in Yorkshire since 1912. A terrible explosion on November 20 injured a large number of the shift then working, and resulted in a death-roll which had reached the figure of 42 at the time of going to press, including five men missing in the pit whose rescue was abandoned. Numerous messages of sympathy were received at the colliery offices, including those of the King and Queen and the Prime Minister. The explosion occurred about 5.45 p.m. Some miners who were close at hand made their way to the spot with increasing difficulty, owing to bad air and the heat, at the same time sending a note to the surface asking for the assistance of at least twenty-five men. The call for volunteers was magnificently responded to, and the efforts of the rescuers continued till 3 a.m. on November 22, when the dangerous state of the



AN EAGER CROWD ROUND THE BULLETIN POSTED UP ON THE COLLIERY GATES: HOW INFORMATION ABOUT THE WORK OF RESCUE AND THE VICTIMS WAS CONVEYED TO THEIR ANXIOUS RELATIVES.

mine at the seat of the explosion made their continuance impossible. Mr. Herbert Smith, veteran President of the Yorkshire Miners Association, was among those who went down to assist in the rescue work. The majority of the killed and injured had their working clothes blown off, and only boots, belts, and torn socks remained on them; and this, with the disfigurement of their features, accounts for the length of time taken in identifying the victims. Many of the rescuers met with bursts of flame, and a fire resulted from the explosion.





WORKMEN'S TENEMENTS AT ESSEN, A GREAT INDUSTRIAL CENTRE GRIEVOUSLY AFFECTED BY THE CRISIS: DWELLINGS IN WHICH ROOM-RENTS ARE RAISED AUTOMATICALLY WHEN A TENANT LOSES HIS JOB AND THEN ARE REGULARLY INCREASED WHILE HE IS UNEMPLOYED.

## 4,622,000 GERMANS UNEMPLOYED! GRIM EFFECTS OF THE INDUSTRIAL CRISIS UPON THE RUHR.



UNEMPLOYED RUHR COAL-MINERS TAKING HOME HAND-CART LOADS OF THE VICTIMS OF THE INDUSTRIAL CRISIS BECAUSE THE MINE-OWNERS WHEN THE MINERS



FUEL COLLECTED FROM THE SLAG-HEAPS: A LABOUR FORCED UPON TO MAKE THEM THE CUSTOMARY ALLOWANCE OF HOUSEHOLD FUEL OFF THE PAY-ROLL.



"A BARGE CEMETERY," THE LOCAL NAME FOR THOSE RHINE HARBOURS WHICH ARE FILLED WITH IDLE COAL-CARRIERS: CRAFT IN WHICH THE BARGEMEN LIVE WITH THEIR FAMILIES, AND CAN NOW UNWILLINGLY "ENJOY" LIFE ASHORE!



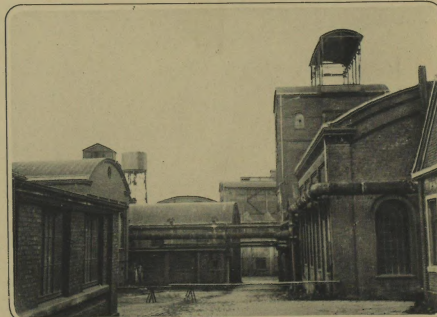
HOW POOR CHILDREN ARE FARING IN THE GERMAN INDUSTRIAL CRISIS: THE CORRIDOR OF A WORKMEN'S TENEMENT-HOUSE IN ESSEN—NOT A PARTICULARLY BRIGHT OR HEALTHY PLAYROOM FOR THESE LITTLE MITES!

The slight decrease in our own unemployment figures should not lead us to ignore the fact that the coming months will be a time of severe trial in Central Europe—particularly in Germany, where unemployment is constantly increasing; early in October it reached the appalling total of 4,355,000 (compared with just over 3,000,000 at the same time last year; the latest figures for Great Britain being 2,683,924). For the second half of October the total of persons registered as in search of work in Germany was even higher: 4,622,000. The German Government has boldly reduced the insurance benefit period from 26 to 20 weeks, a measure intended to enable the insurance fund to remain solvent; while a saving is also made by shifting applicants from a higher to a lower rate of relief. In Germany's "black country" the state of affairs is distressingly evident. Only about half the pre-war number of men are said to be employed in the Ruhr coal industry; the number at work has sunk as low as 227,500, while approximately 108,000 miners are now unemployed. In Essen the streets are full of workless men, and the basins at Duisburg-Ruhrort are full of barges laid up idle. "The coal dumps by the mines have grown to mountainous size. Chimneys smoke no longer, and the hearths of industry are cold. The unforgettable picture that every traveller who passed through the Ruhr at night carried away with him—a vision of blast-furnaces lighting up their surroundings with a weird glare and throwing menacing shadows on the railway embankment—has

PHOTOGRAPHS



SEEKING WORK IN GERMANY'S BLACK COUNTRY—USUALLY A VAIN QUEST NOW: QUEUES AT A LABOUR EXCHANGE IN DUISBURG-RUHRORT, WHERE THERE ARE ABOUT 108,000 MINERS UNEMPLOYED OUT OF A POPULATION OF SOMETHING OVER 420,000.



THE ENGINE HOUSES OF A BOCHUM MINE DESERTED IN THE CRISIS: "SHOPS" THAT ONCE HUMMED WITH ACTIVITY; WITH THE PASSAGE THROUGH TO OTHER PREMISES BARRED BY LONG POLES.



IN THE COMBINED KITCHEN AND LIVING-ROOM OF A WORKING-CLASS LODGING IN ESSEN: A SPACE SHARED BY FATHER, MOTHER, A LODGER, AND SIX CHILDREN, TWO OF WHOM GO BAREFOOTED, AND THE OTHERS ILL-SHOD.



EVIDENCE OF ACUTE CRISIS IN THE RUHR DISTRICT: MOUNTAINOUS COAL DUMPS WHICH HAVE ACCUMULATED FROM WANT OF PURCHASERS; AND MINERS GOING FUEL-HUNTING WITH HAND-CARTS.

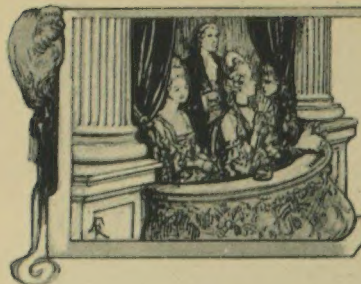
wages alone, ensure in their turn the existence of all the craftsmen and shopkeepers in the Ruhr. Some notes in connection with those scenes which are reproduced here will be of interest. Dwellers in the tenement-houses shown in our first illustration: only pay a moderate rent for their apartment; but, with what seems to us a rather merciless exaction, the rent goes up steadily so long as the tenant is out of work. One cannot help wondering what a British Labour Government would have to say to such an arrangement! Furthermore, when a Ruhr miner ceases to take his wages he also forfeits an allowance of household fuel usually made him by the mine. At the moment, the sight of the unemployed hunting for clinkers and coal-dust on the slag-heaps is a common one. The working-class mother seen here has to find the wherewithal to satisfy nine mouths every morning—and the size of the coffee "pot" on the stove gives an idea of what a task this is. Besides that there are six pairs of little feet to be shod; two of her children evidently go barefooted, and another, seen sitting on the floor, has her toes coming through the soles. These may all seem to be trivial details; but they are typical of the conditions in Germany's most important industrial area.



HOW MINERS AND WORKMEN ARE FEELING THE GERMAN INDUSTRIAL CRISIS: A STUDY IN GLUM EXPRESSIONS IN A QUEUE OF "OUT-OF-WORKS" AT A DUISBURG-RUHRORT LABOUR EXCHANGE.

BY MAN-DEPOT.





# The World of the Theatre.

By J. T. GREIN.



## THE VOGUE OF "GRAND HOTEL."—C. K. MUNRO IN LIGHTER VEIN.

AS I lay no claim to infallibility, and am ever keen to test the fairness of my opinions, I often, in vacuous weeks, revisit the important plays that are running in town. And so I have recently seen "Grand Hotel," that interesting drama lifted by Mr. Edward Knoblock from Frau Vicki Baum's famous novel, for the second and third time; and on each occasion I have carried away fresh impressions. Again and again I have been amazed at the audacity and the skill of Mr. Knoblock in his attempt to lift, as it were, the soul from the book and to reduce its vast scheme into a telling microcosm. The adaptation is perhaps not flawless; the scenes of the sterile negotiations anent the amalgamation of Director Preysing's spineries are caviare to the public and distinctly *de trop*; the climbing of the hotel front by the robber Baron von Gaigern under the nose of the traffic in Berlin's busiest thoroughfare, Unter den Linden, is of the kinema, and challenges one's humour rather than one's credulity. These are minor flaws which do not, on the whole, diminish the interest of the human pageant that slowly and impressively passes before our eyes. For even to those who have not read the book there is poignancy in the constant "in and out" of the motley crowd; in the drawing of the various personalities; in the reflection that an hotel is, as it were, a little world in itself, where, unbeknown to its many visitors, there may be love and joy in one room, and tragedy—aye, murder—next door. On the one hand there is the tragedy of the Russian dancer, rejuvenated by her passion for the wicked but seductive Baron; the wretched end of the great industrialist who vainly tried to weave a little romance into his tormented life; on the other the pathetic idyll of his moribund clerk finding in the a-moral, delightful typist, Flaemmchen ("sparklet"), a loving companion in his waning days. Around them surges the crowd, and, like a Greek chorus, hovers the solitary figure of the palsied doctor who is here, there, everywhere, and, a modern Diogenes, is in quest of men to vivisection, to importune, or to humour by his intrusive observations.



"GRAND HOTEL": THE CROOK BARON BECOMES A CAT-BURGLAR TO STEAL THE DANCER'S PEARLS—THE ONLY SILENT SCENE IN THE NINETEEN EPISODES OF VICKI BAUM'S PLAY, WHICH IS HAVING AN OUTSTANDING SUCCESS.

the romantic heroine of the play, Mme. Elena Miramova. Of her, now that I have seen her again, I would say that she is a budding great actress. She has made big strides since the first night. She presents now the most finished, the most feeling figure of a star in her innermost intimacy I have ever seen except in real life. Mme. Miramova is really too young for the part of this woman in her forties, worn out by work and excitement, tired, neurotic, sick of life until her sudden infatuation for that newcomer brought her a dream of rejuvenation and, for a brief spell, magnetised the sere and yellow into fresh blossoming. But such is the art of Mme. Miramova that we never pause to inquire into her age, that in this frail, nervous, fervently agitated woman we see but the soul, regardless of the frame. Hers is the gift to conceal her individuality in the expression of her voice, of her face, of her movements—the movements of a worn-out creature temporarily rekindled by the flaring up embers of passion which revitalises her like a sniff of "snow." It is a creation that heralds greater things to come—"The Lady from the Sea," and such parts in which innate eeriness is the keynote vouchsafed to the fewest.

But the vogue of "Grand Hotel" is not entirely due to the play and the chief actors. There is a minor factor that should not be disregarded. And that is the work done by many of the players who, in a throng of twenty-six principals and uncountable *figurants*, remained of necessity unmentioned. I should like to pay tribute to some of these, lest "the greater glory dim the less." Let me name the outstanding in rapid succession: Miss Marjorie Gabain, typical as the French maid of the dancer; Mr. Harold Scott, distinguished in his self-effacement as the dancer's former elderly lover; Mr. George Merritt and Mr. Griffith Humphries, impresario and musician as true as life in grand caricature; Mr. Vincent Holman, monumental as the hotel porter; Miss Betty Lynne, charmingly Teutonic as the hotel maid; Mr. Edward Dagnall and Miss Margaret Watson, a dear, lovable old provincial couple, as old-fashioned as you still find them in the German *provinz*; and Mr. Alexander Sarner, a double-faced chauffeur *à la* Iago, who treats his *soi-disant* master, really his confederate, with contemptuous condescension. All these clever people were chosen by a discriminating

eye, and their contributions were as valuable as the accomplished second fiddles in a symphonic orchestra.

I have a shrewd suspicion that Mr. C. K. Munro, the renowned author of "At Mrs. Beam's" and "The Rumour," is liquidating, now that he has the ear of the public, certain of his works of earlier composition. In one week we have seen, at the Duchess Theatre, two of his plays. The one, a serious labour drama, "Bluestone Quarry," produced by the Stage Society; the other, "Bletheroe," an "irresponsible" comedy, given in aid of the Mary Middleton Children's Hospital.

I do not know what fate has in store for "Bletheroe," although I am convinced that "Bluestone Quarry" will never go further. Because it is not only verbose, but dull, and deals with a subject which has been often and more effectively treated before. Yet in "Bletheroe," which seemed to give a good deal of amusement to an audience mainly composed of women, there is a germ of comicality that could easily be intensified if the author could be prevailed upon to stem his verbal fluency and to lick the third act into shape and coherence.

The central idea is rather original. A pompous old lord, whose only quality is his asininity, and his wife, a haughty lady of the termagant order, have a son and heir who is very shy with women. But that does not prevent his falling in love with a piquante little typist, adorably played by Miss Gabrielle Casartelli. The young scion is mortally afraid of his father, and particularly of his mother.



"GRAND HOTEL": THE CONFESSION AFTER THE LOVE-MAKING—BARON VON GAIGERN ADMITS TO THE DANCER, GRUSINSKAJA, THAT THEFT WAS THE MOTIVE OF HIS VISIT TO HER BED-ROOM.

Mr. Edward Knoblock's adaptation of the novel, "Grand Hotel," by Vicki Baum, continues to play to crowded houses at the Adelphi. Hugh Williams takes the part of the burgling Baron von Gaigern, and Elena Miramova plays Grusinskaja, the famous but *passé* dancer. Mr. Raymond Massey's production handles the nineteen scenes of the play with extreme skill, with the result that the action, though necessarily episodic, never becomes discontinuous.

But, thanks to a friend, a novelist with bright ideas, they hit upon a scheme to introduce her into the noble family. For milord, whose brain is as void as a drum, at the instigation of his wife is writing a book if you please, whereby England shall be saved from a political crisis, and is in need of clerical help. Hitherto his wife had been his secretary; but, as not even a phrase falls from the old man's lips, and she is herself unable to supply inspiring material, they welcome the arrival of the well-introduced little minx. She understands the situation, and where the lord fails she evolves the necessary facts and figures from leading articles and her own inner conscience. Her young lover stands by in the spirit of "mum is the word"; he does not even kiss her lest they should be found out.

So far, so good. The scenes in which Mr. Bromley Davenport, a doddering, super-silly ass with the air of a deep thinker and a sage—a masterly portrayal—tortures his poor empty head to string a few words together are both entertaining and supremely ludicrous. But after that it would seem as if Mr. Munro's inventiveness had given out. Side issues are introduced which push the play off the rails and transform comedy into farce. In the third act, of two scenes, everything is higgledy-piggledy, and for no particular reason the happy ending is arrived at.

With drastic revision, "Bletheroe" might be turned into a pleasing comedy. The germ and the root are there, but, as is often the case with Mr. Munro, there is too much straying into by-ways, and at least one character (Binks), needless to outline, has nothing to do with the case and therefore is superfluous; also to spread a thing of gossamer over six fairly long scenes is detrimental to the effect.



MISS MARIE TEMPEST IN "LITTLE CATHERINE": A SUPERB FIGURE AS THE EMPRESS ELIZABETH OF RUSSIA, IN A PLAY WHICH DEALS WITH THE YOUTH OF CATHERINE, WHO LATER BECAME CATHERINE THE GREAT.

"Little Catherine," the English version of the French play by Alfred Savoir, began its run at the Phoenix Theatre on November 18. It presents Miss Marie Tempest as the dying Empress Elizabeth, and Miss Madeleine Carroll as the young Catherine who later became the most famous of all Russian Emperors.



## A GREAT LINER TWICE BURNT IN PORT: THE SECOND "BERMUDA" FIRE.

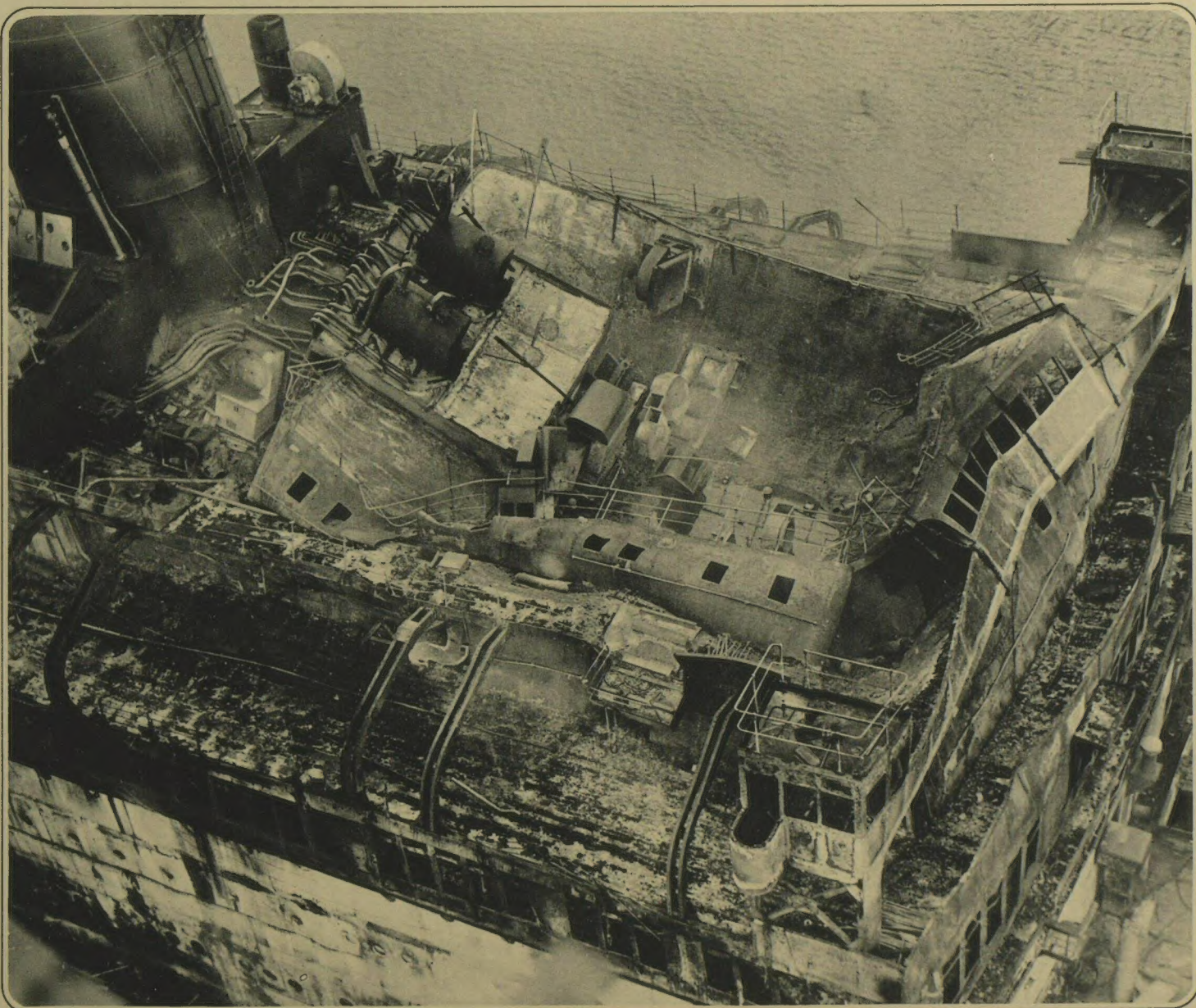


THE SECOND FIRE ON BOARD THE FURNESS-WITHY MOTOR-LINER "BERMUDA," SAID TO BE THE WORST THAT EVER BEFELL BRITISH SHIPPING WHILE IN A BRITISH HARBOUR: THE GREAT VESSEL ABLAZE FROM STEM TO STERN WITH FLAMES THAT LIT UP THE WHOLE OF BELFAST LOUGH AND WERE VISIBLE FOR MILES AROUND.

*Continued.]* the alarm, and a fireman stationed on board tackled the outbreak with a hose until overcome by smoke. The seat of the fire, it was stated, was only accessible through some narrow alleys, which, when the fire brigade arrived, were impenetrable through smoke. They scoured the ship and crossed through her, jumping on to barges which were lying on her port side. From this point they got hoses to play through port-holes, but the flames had already secured a tremendous hold. They could not stay on board more than an hour. The "Bermuda" is a 19,000-ton vessel of luxurious type constructed at a cost of some £1,500,000 for the Furness Bermuda line of Messrs. Furness, Withy and Co., Ltd., for trips between New York and Bermuda, or other pleasure cruises. She was launched in 1927 and made her maiden voyage in 1928.

AN extraordinary repetition of disaster has befallen the luxurious motor-liner "Bermuda." On June 17 last, it may be recalled, a fierce fire occurred in the ship while she was lying at Hamilton Wharf, Bermuda, and the public rooms were badly damaged. She was partly submerged in order to prevent the flames reaching the oil tanks. After temporary repairs had been effected there, she proceeded under her own power to Belfast for reconditioning at the yard of her builders, Messrs. Workman, Clark and Co. There she has suffered a still worse calamity. On the night of Tuesday, November 19, the ship was completely gutted by a great fire which is believed to be the most disastrous that has ever happened to British shipping in a British harbour. By midnight the vessel was ablaze from stem to stern, and Belfast Lough was lit up by the flames. The damage done was enormous. It was reported later that the fire broke out in a store room on a lower deck, and was discovered by a workman. He gave

*[Continued above on right.]*



THE "BERMUDA," AFTER BLAZING FOR TWELVE HOURS, REDUCED TO A MERE SHELL OF TWISTED PLATES: A SCENE OF COMPLETE HAVOC ON BOARD THE BURNT-OUT LINER IN BELFAST HARBOUR, WHERE SHE WAS UNDERGOING REPAIRS AFTER THE PREVIOUS FIRE WHICH OCCURRED IN HER LAST JUNE AT HAMILTON WHARF, BERMUDA.



# BOOKS OF THE DAY.

HOWEVER "compleat" an angler may be in himself, his library, I think, will henceforth remain incomplete unless it includes, on the same shelf where old Izaak Walton's work reposes, a copy of a new variorum volume, of goodly dimensions, in the making of which certain of the Master's leading modern disciples have collaborated, under the title "THE BOOK OF THE FLY-ROD." Edited by Hugh Sheringham and John C. Moore. Illustrated by George Sheringham. With four plates in colour and eight in black and white (Eyre and Spottiswoode; 45s. Edition *de luxe*, quarter vellum, 125 copies, £6 6s.). The colour-plates (of which two are given here in black and white and another on the opposite page) combine delicacy of tone with a clear-cut fidelity to form and detail, while the line drawings are equally effective in a broader style. On the literary side, there is an avoidance of technicality, and an atmosphere of genial talk and reminiscence. Text and pictures unite to produce a book that will delight every angler's heart.

It begins with some affectionate tributes to the late Mr. Hugh Sheringham, who originated it, but died before it was finished. "He planned the book," writes his co-editor, Mr. Moore, "in such a way that it should treat the fly-rod in its widest possible aspect; so that the reader will here find it dealt with diversely as a magic wand which opens up a new world when we flick it, as an ambassador between nations, as the handmaiden of philosophy, the arts, and the sciences, and as a friendly companion wherever the angler wanders, be it east across Europe to Russia, or west to Canada, Newfoundland, and the United States." Two omissions are noted and explained. Australasia, which provides "probably the finest fishing in the world," is not represented because the contribution arranged for failed to arrive. The other omission was deliberate, and indicates the democratic spirit in which the book was conceived. "Where," says Mr. Moore, "the reader may ask, is the Herefordshire Wye? Where are the great salmon rivers of Scotland? The answer is that when a river becomes worth many thousand pounds a mile, that river ceases to concern the majority of anglers at all. Hugh Sheringham had little sympathy with the plutocrat who (his own words) 'bestrides our streams like a Colossus.' He liked to think of the fly-rod as something which all men equally could enjoy."

Limits of space prevent enumeration of all the fifteen contributors to this alluring book and their respective subjects. It must suffice to mention a few that deal with aspects of the sport in other lands than our own. Thus Mr. Ferris Greenslet writes on the fly-rod in North America, Mr. Knut Dahl on fly-fishing in Norway, and Mr. F. Gray Griswold on salmon-fishing in Canada. Mr. William Radcliffe, who convicts Shakespeare of an error regarding salmon in Macedonia, recalls that the first mention of an artificial fly occurs in an ancient Roman work, the "Natural History" of Aelian, and he finds another allusion to it in Martial.

Another rich offering to the piscatorial Muse is a quarto volume entitled "A FISHERMAN'S ANGLES." By Patrick R. Chalmers. Illustrated from Drypoints by Norman Wilkinson (*Country Life*; 15s.). Certainly the pursuit of fish leads a man into pleasant places, and gives him time and opportunity to appreciate the charms of river and landscape. Never, I think, have the typical surroundings of the angler in England and Scotland been more beautifully portrayed, in the medium of etching, than they are by Mr. Norman Wilkinson's masterly drypoints. Whether it be the leafy Thames at Mapledurham, or Loch Poullary with its dark rampart of snow-capped hills, he is equally happy in conveying local atmosphere, and he can delineate with unerring touch alternations of calm or swirling water.

Mr. Chalmers contributes to the volume a number of gossip and humorous pen-sketches, interspersed with

charming and lightly spun verses (some reprinted from *Punch*) singing the praises of nature and the angler's joys in a vein of whimsical fancy. "He alone of sportsmen," we read, "may always come home in easy conscience. He has caused the minimum of suffering by his sport. If he has landed a trout . . . the trout's troubles, if he ever had any, are over at once. If he has hooked, and lost, the big fish under the bridge, it is the angler who will suffer, not the four-pounder." Incidentally, the author deplures the fact that, while there is much fishing poetry, there are "no fishing songs to sing." But what about the ballad of the jovial friar?—

For to-morrow will be Friday,  
So we'll fish the stream to-day.

In contrast to these miscellaneous sketches, the same writer concentrates on the king of British river-fish in another book called "WHERE THE SPRING SALMON RUN." By Patrick R. Chalmers. With twelve photographs (Philip Allan; 12s. 6d.). "All I have tried to do," he says here, "is to revisit, chiefly for my own amusement, rivers that I have fished in, and to remember the few fish that I have caught in my life or lost. . . . I have referred to very few rivers other than the rivers of Scotland." This modest summary, I think, hardly does the book justice, for Mr. Chalmers has many a thrilling yarn

to tell about brother-anglers; while his own enthusiasm, both for the sport and for the beauty of his native land, is so infectious and so well expressed that it makes delightful reading even for those whom he may consider spoilt by "sparing the rod." He gives some interesting notes on the life-history of salmon, which, he mentions, have a myriad enemies other than man in the course of their growth, especially



"COARSE FISH": A REPRESENTATIVE GROUP IN AN ILLUSTRATION BY GEORGE SHERINGHAM.

In an editorial preface to "The Book of the Fly-Rod," Mr. John C. Moore says, regarding Mr. George Sheringham's illustrations: "The latter has been the most obliging of artists. At the last minute I have said, 'autocratically, 'Draw me a fish,' 'Draw me a weir,' 'Draw me a bloke fishing,' and bloke and weir and fish have been duly forthcoming. Even when I sent him a roach which reached him in an advanced state of decay, he still made a beautiful picture of it."

Both illustrations reproduced from Colour-plates by George Sheringham in "The Book of the Fly-Rod." By Courtesy of the Publishers, Messrs. Eyre and Spottiswoode. (See review on this page.)

during the period they spend in the sea. This recalls a familiar bit of dialogue: "'Master, I marvel how the fishes live in the sea?' 'Why, as men do at land, the great ones eat up the little ones.'"

The next angling book on my list is of a more technical character, namely "THE FLYFISHER AND THE TROUT'S POINT OF VIEW."

New Light on Flyfishing Theory and Practice. By Colonel E. W. Harding. With eleven plates (some in colour) and fifteen diagrams (Seeley, Service; 21s.). At first I was rather misled by the title. Here, I thought, is a soft-hearted fellow who has tried to put himself in the trout's place and imagine how it feels to be hooked by the mouth and drawn up into an alien and suffocating element. But that is not quite the author's idea. He uses the phrase, "the trout's point of view," in a strictly literal and scientific sense, and his object has been to study under-water optics to the trout's undoing, so that the lure of the artificial fly may be rendered even more effective. But I had better let him speak for himself. "Mr. G. E. M. Skues, in *The Way of a Trout with a Fly*—a perfect title—was the first writer to my knowledge," says Colonel Harding, "who discussed the trout's

point of view systematically. . . . But to view fly-fishing problems from a fresh angle opens up new developments, the key to which will be found in Dr. Francis Ward's two books, *The Marvels of Fish Life* and *Animal Life Under Water*. Research rather than dogma is essentially the modern note. *The Way of a Trout with a Fly* was the primary inspiration of this book, whence its purpose is to carry on a stage further some of the points raised." If only the trout knew how laboriously man studies to deceive him! Mr. Skues, by the way, is one of the contributors to "The Book of the Fly-Rod."

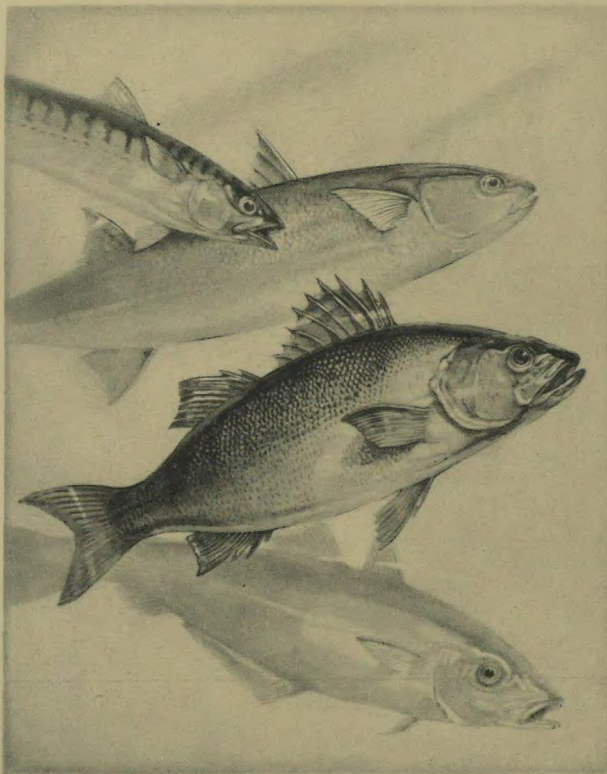
I come now to a group of books about birds, some written from the sportsman's point of view and others from that of the naturalist. One very attractive volume is a companion quarto to "A FISHERMAN'S ANGLES," both in format and style of illustration, namely, "MARSH AND MUD-FLAT." By Major Kenneth Dawson. With sixteen plates from original drypoints and etchings by Winifred Austen, R.E. (*Country Life*, Ltd.; 15s.). In this book, too, the artist's work is of very high quality. She has given less attention to landscape than has Mr. Norman Wilkinson, and devotes herself almost entirely to various species of wild-fowl. Her studies of birds in flight are particularly fine. Major Dawson supplies the necessary background with his vivid pen-pictures, describing the conditions and surroundings in which this "most uncertain and arduous of all sports" is pursued, not only in England and Scotland, but in Macedonia, a wild-fowler's paradise.

Nature-lovers, sporting or otherwise, will find much to interest them in another work that is strong on the pictorial side, namely, "A BIRD-PAINTER'S SKETCH-BOOK." Written and illustrated by Philip Rickman, illustrator of "Game Birds" and "The Gun-Room Guide." With eleven plates in colour and twenty-three in black and white (London: Eyre and Spottiswoode; New York: Charles Scribner's Sons; 30s. Edition *de luxe*, 100 copies, £5 5s.). This large volume contains a representative collection of the author's paintings, and sketches made in the open, and each subject is accompanied by notes on plumage, habits, and so on, compiled from personal observation. The work thus possesses the great merit of individuality.

He does not mention on what principle the thirty-four species here shown were chosen, but the pictures "justify their selection." As studies of bird life, the beautifully delicate pencil-drawings are, I think, even better than the colour-plates.

I have left myself all too little space for a very charming book, mainly, but not entirely, about birds and their haunts, entitled "IN THE HIGHLANDS." By Seton Gordon. With twenty-six photographs by the Author and a Fore-word by Sir Robert Bruce, Editor of the *Glasgow Herald* (Cassell; 7s. 6d.). Mr. Seton Gordon is a word-painter of remarkable power, and his descriptions of the wild hills and seas, and the islands of the Hebrides, in storm or summer calm, and the ways of sea-birds, seals, and other creatures, are among the best things of their kind that I have read. Particularly interesting, in these days of homeland winter sport, are the frequent passages on the snow-capped heights of the Cairngorms.

Finally, two other books of avian lore must be briefly noted. One is "BIRDS OF THE SEASHORE." By H. J. Massingham. With sixty-nine drawings by J. Abbey, E. E. Clarke, and Eric Dalglish (Werner Laurie; 10s. 6d.). Here are some seventy-five bird-biographies. "My method," says the author, "has been to give as personal a description of each bird as possible. Though this volume is a kind of text-book, I have done my level best to keep it alive." With it may be bracketed "THE BIRDS OF THE AIR"; or, *British Birds in Their Haunts*. By Allen W. Seaby. With 134 illustrations by the Author (A. and C. Black; 5s.). Mr. Seaby here records his own experiences of bird-watching in many parts of the country, including the Highlands, the Scillies, and the Shetlands. C. E. B.



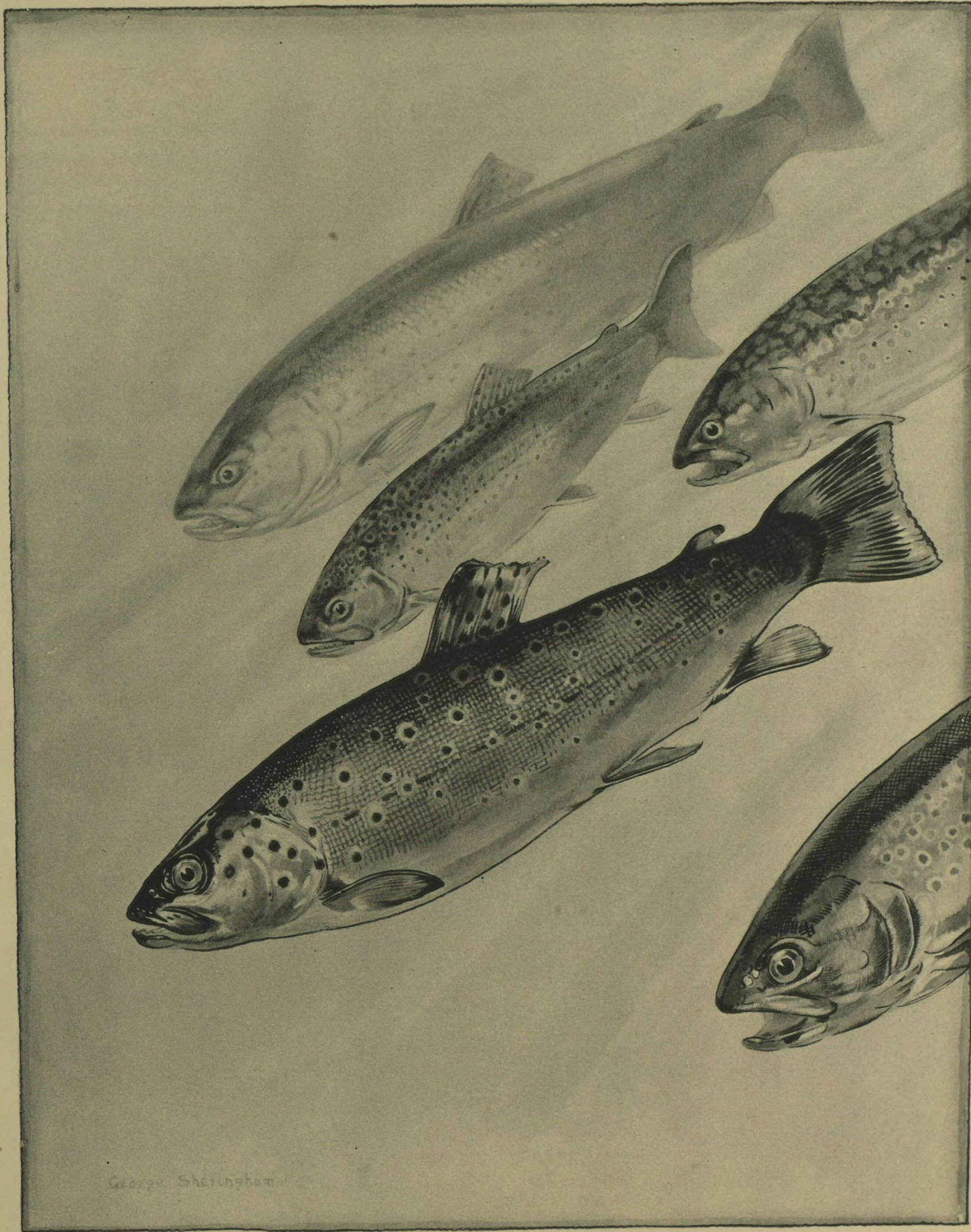
"SEA FISH": VARIOUS TYPES THAT MAY BE CAUGHT IN THE SEA BY ROD AND LINE.

This illustration accompanies a chapter on "The Fly-Rod in the Sea," by A. F. Bell, who writes: "Many sea anglers have long since converted their former sea rods into clothes-props and their lines into blind-cords, and to-day go fishing in the sea with a fly-rod, and a fly-rod only." Among the surface-feeding fish he mentions coal-fish, pollack, bass, mackerel, and garfish, and adds: "There are infinite possibilities about the sport which have not been explored to the full."



# THE MYSTERY OF TWO BAD SALMON SEASONS: TYPICAL SALMONIDÆ.

FROM A COLOUR-PLATE BY GEORGE SHERINGHAM, IN "THE BOOK OF THE FLY-ROD." BY COURTESY OF THE PUBLISHERS, MESSRS. EYRE AND SPOTTISWOODE. (SEE REVIEW ON PAGE 844).



George Sheringham

## "SALMONIDÆ": VARIOUS TYPES OF FISH BELONGING TO THE SALMON FAMILY—A SUBJECT OF TOPICAL INTEREST IN CONNECTION WITH A MYSTERIOUS FAILURE OF THE SALMON FISHERIES.

The recent Report of the Ministry of Agriculture and Fisheries on "Salmon and Fresh-water Fisheries" during 1930 states: "In the matter of salmon it is reported from practically every district that the season has been almost the worst ever recorded. Thus, for the second year in succession, we have to report a failure of salmon fisheries." The Fisheries Secretary to the Ministry, Mr. H. G. Maurice, recalls that in the Report for 1929 the diminution of the catch was attributed to the failure of the run of four-year-old fish. "One was compelled to surmise," he continues, "that something had happened in the sea detrimental to the smolts of 1927. The facts of the year 1930 drive one to the conclusion

that the smolts of 1928 also met with disaster. . . . We have no means of knowing what happens to salmon in the sea—where they go or on what they feed." Some light may be shed on the mystery, he suggests, by the researches of the Limnological Committee of the International Council for the Exploration of the Sea, whose chief function is the study of the *salmonidæ*. Mr. Maurice also mentions the appointment of a committee of experts to consider possibilities of artificial propagation of salmon. In the volume from which the above illustration comes—"The Book of the Fly-Rod"—Mr. W. L. Calderwood discusses the feeding habits of Atlantic salmon at sea, and their wonderful homing instinct.



# THE WORLD OF SCIENCE.

## CONCERNING RIBS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

I WAS asked the other day to give a lecture on "skeletons" to a number of students who aspire, in the not distant future, to become school-teachers. Two difficulties confronted me. I had, in the first place, to compress what should be spread over at least a dozen lectures into one; and, in the second, I had to bear constantly in mind that I must do my best to make my theme as interesting as my enthusiastic listeners conceived it must be. There are dozens of different aspects from which skeletons may be considered, and it has occurred to me that one item in this lecture of mine might very well form the theme of my essay this week. This concerned the coming of ribs, and the story of their development in the evolution of the vertebrate skeleton.

It is worth remembering that the ribs were a comparatively late addition to that skeleton. Among primitive fishes there are no ribs. Even giant sharks of 40 ft. long are ribless. They make their first appearance with the coming of the bony fishes; that is to say, with the fishes of modern type, with an osseous instead of a cartilaginous skeleton. It is difficult to find a "reason" or a satisfactory explanation for the origin of ribs—though we should probably have found no difficulty in accounting for their origin had they first appeared among land animals!

Those of us who revel in the study of comparative anatomy find immense enjoyment in tracing out the history and development of ribs, for they reveal a somewhat

the anterior ribs are joined to a median chain of bones known as the breast-bone, flexibility being ensured by a hinge a short distance above the breast-bone, while the hinder ribs are bound to those in front by this hinged portion and do not reach the breast-bone.

The ribs, like every other part of the body, display very striking powers of adjustment to special and persistent

sharp-pointed, they form a most effective armature against attack. Strangely enough, a precisely similar state of affairs is found in a newt (*Tylotriton andersoni*) inhabiting the Loo-Choo Islands.

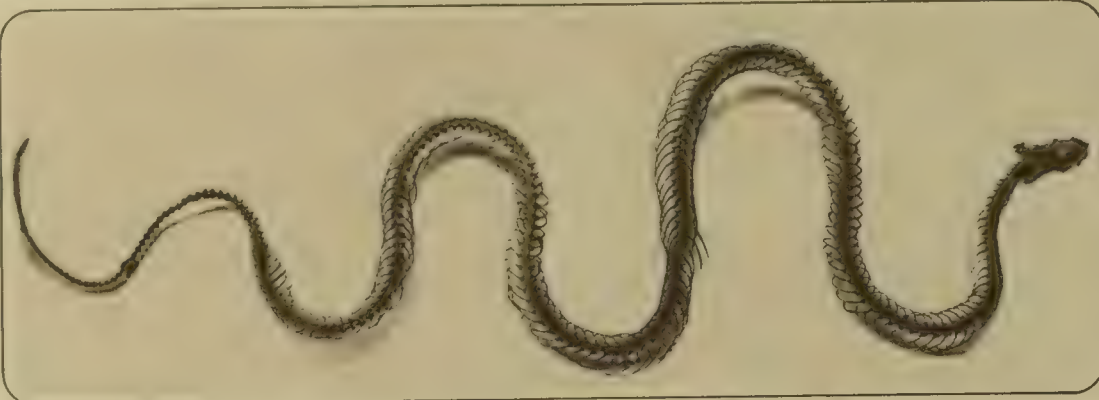
Those singular Indo-Malayan lizards known as flying dragons (*Draco*) have gone one better, so to speak. For herein the ribs project far outwards beyond the body and stretch between them a fold of skin which forms a most efficient parachute, enabling flying leaps from one tree to another to be taken. The upper surface of this parachute, when spread, is of sober hue, but the underside is described as being as brilliantly coloured as the wings of a gaily-hued butterfly. When not in use, these strange "wings" can be folded up, fanwise, along each side of the body.

Cases where ribs increase in number and in length have already been touched upon. But there are also some noteworthy facts to be found concerning their decrease in number. The number of ribs is determined, roughly, in land animals by the distance between the pectoral and pelvic girdles—that is to say, the shoulder

girdle, or support for the foreleg, and the hip girdle, or support for the hind-limb. And where these are, from whatever cause, being brought nearer to one another, there the ribs will, in proportion, be reduced in number. And in tracing the process of that reduction some interesting facts are brought to light.

In the owls, for example, this reduction is seen to take place at both ends of the series. The anterior ribs first lose their connection with the breast-bone, then the sternal segment vanishes, leaving only a long spike. When, in some species, this too vanishes, the vertebra which bore them passed automatically from the thoracic to the cervical series—increasing the length of the neck. But the posterior ribs take their final leave in a very different way. It begins by losing connection with the breast-bone and establishing an anchorage to the sternal segment of the rib next in front. Then the extreme upper end, or "head," vanishes; and so the process goes on till only a minute splinter attached to the rib in front remains, and finally this becomes reduced to a mere nodule or vanishes altogether.

While outdoors we pause to watch the goldfish in the pond, or some lizard, bird, or beast, we see only living bodies clothed in scales, feathers, or fur, as the case may be, and rarely give a thought to the amazing complexity of the component parts of such bodies, or of the infinite number of "adjustments" and changes which are taking



1. THE SKELETON OF A SNAKE: SHOWING THE NUMEROUS RIBS TYPICAL OF THE SNAKE, FOR THOUGH SOME LIZARDS HAVE BECOME SNAKE-LIKE, THEY NEVER DEVELOP SO LARGE A NUMBER OF RIBS.

That snakes are descended from four-legged ancestors is unquestionable, and traces of the hip-girdle and hind-limb remain in the pythons. As, in the course of evolution, the legs decreased in size, the body of the python lengthened and the number of vertebrae in the spine increased. The number of ribs increased equally, until now there may be as many as 300 pairs in a 30-ft. python.

strains, as is shown in a remarkable manner in the case of the auk tribe among the birds. The guillemot, for example, as everybody knows, never walks. Its activities on *terra firma* are confined to a platform of rock less than a foot square. Having alighted thereon, it can do no more than sit down. There must be many who have seen these birds, in thousands, thus disposed over the face of a cliff rising sheer out of the sea. But probably only a very few realise the profound modifications of the skeleton which have taken place as a consequence of these restricted movements, for there is no indication thereof in the living bird. But the skeleton shows that the ribs have assumed a form the like of which is not seen in any other vertebrate. For, as will be remarked in the adjoining photograph (Fig. 3), they have become so enormously lengthened as to form a kind of basket-work, extending the whole length of the body from the wings backwards. And in this the hinged lower segment has also taken part. Moreover, the breast-bone has also become enormously lengthened. We must suppose that the constant pressure of the intestines on the body wall has brought about this striking change.

This case is the more remarkable since the grebes and divers, which assume a similar upright position when on land, do not display a similar transformation of the ribs. But this does not show that a wrong inference has been drawn in the case of the guillemot, but rather that we have here another illustration of the very different responses made by unrelated but similar organisms when subjected to precisely similar conditions of existence.

Let us turn now to another and strikingly different aspect of rib-transformation attendant on an intensively terrestrial life—the very opposite of the case of the guillemot. There are certain lizards—our own "slowworm," the glass-snake, and certain skinks—which show an increasing degeneration of the limbs, accompanied by a corresponding increase in the length of the body. In the skinks, every possible gradation in the degeneration and reduction of the limbs can be found, until finally they disappear altogether, leaving the lizard in the form of a snake, which has in like manner become limbless.

When we turn to the skeletons of these creatures, we find that the increase in the length of the body has been accompanied by a corresponding increase in the number both of the vertebrae and of the ribs, till, in the thirty-foot python, there may be as many as 300 pairs. And, furthermore, in the snakes the breast-bone has vanished, as well as the sternal segment of the ribs (Fig. 1). Moreover, these ribs have now assumed a new function, for they serve as feet, whereby the "slithering," "snake-like" crawling movements are made possible. There are two other strange functions which ribs have assumed. A Spanish newt (*Triton wallii*) has become notorious from the fact that its ribs project, for a distance of several millimetres, through the skin. The ends of the ribs being



2. A "FLYING-DRAGON" OF MALAYA: A CREATURE THAT HAS DEVELOPED ITS RIBS INTO SUPPORTS FOR ITS "PARACHUTE."

These lizards can make "flying" leaps through the air. In doing so, they are assisted by the "parachute" that is stretched between their elongated ribs, which pass through the body wall, and support a fold of skin. This is called the wing-membrane—or, more scientifically, the "patagium."

complicated story. But that story is for the "connoisseur"; it takes a long time to tell and must be told with skill. There are aspects of that story, however, which can scarcely fail to interest those who, as a rule, are content with what may be called "general observations" on living animals, as they present themselves in the highways and byways of the countryside. Here, of course, only the "finished product" as a "going concern" is seen; just as one sees, say, the dome of St. Paul's without realising how that stupendous triumph of architecture was made possible. The ribs, speaking broadly, form a series of hoops embedded in the body wall, serving to protect the viscera; that is to say, the heart, lungs, digestive organs, and so on. In land animals, from the reptile upwards,



3. TWO REMARKABLE CASES OF RIB-EVOLUTION IN SEA BIRDS WHOSE MODE OF LIFE IS SOMEWHAT SIMILAR: THE TRUNK SKELETON OF THE GUILLEMOT (ABOVE) AND OF A DIVER.

In the guillemot, the body has become enormously lengthened, forming a sort of cage on each side of the body, so as to embrace the intestines completely. This elongation is less marked in the divers.

place in these parts. That the parts hidden from sight must in some sort of way be intimately associated with these movements must occur to all, yet few, probably, suspect that the ribs can be very profoundly affected thereby. This broad, general survey, however, should suffice to show that they are.



# THE KASHMIR DISTURBANCES: PRISON CAMPS AND INCIDENTS ON THE BORDER.



MEMBERS OF JATHAS (BANDS) CHEERING AS THEY ENTERED THE PRISON CAMP AT SUCHET GARH: PUNJABI MOSLEMS ARRESTED ON THE KASHMIR BORDER WELCOMING WHAT THEY REGARDED AS "MARTYRDOM."



THE 5TH KASHMIRI LIGHT INFANTRY MARCHING OUT OF JAMMU: A REGIMENT OF THE MAHARAJAH OF KASHMIR'S STATE FORCES, WHICH IN THE JAMMU DISTRICT WERE RECENTLY PLACED UNDER BRITISH COMMAND.



A TYPICAL JATHA, BEARING THE GREEN FLAG OF ISLAM, APPROACHING THE BORDER OF KASHMIR: ONE OF THE BANDS OF PUNJABI MOSLEMS, MANY OF WHICH WERE ACCOMPANIED BY WOMEN AND CHILDREN.



THE SATWARI PRISON CAMP NEAR JAMMU WITHIN THE MAHARAJAH'S TERRITORY: AN ENCLOSURE WHERE MOSLEMS ARRESTED BY THE STATE FORCES WERE CONFINED, UNDER "DEPLORABLE" CONDITIONS TILL THE BRITISH TOOK CONTROL.



"A DANGER SPOT" IN KASHMIR DURING THE DISTURBANCES: A GENERAL VIEW OF THE SATWARI CAMP—TWO BARBED-WIRE ENCLOSURES, GUARDED BY ARMED POLICE, WHERE 4600 PRISONERS WERE HERDED TOGETHER AND SCANTILY FED.



THE CITY MAGISTRATE FROM SIALKOT TRYING PRISONERS UNDER THE ORDINANCE PROHIBITING THE ENTRY OF PUNJABI JATHAS INTO KASHMIR.



FLAGS BEARING ISLAMIC MOTTOES CAPTURED FROM JATHAS ATTEMPTING TO CROSS THE BORDER INTO KASHMIR: FLAGS AND POLES CARRIED BY TWO NATIVE POLICEMEN.

The Indian Government officially denied a recent report that the British troops sent to Jammu to maintain order were to be withdrawn. The above photographs illustrate earlier stages of the Hindu-Moslem disturbances in Kashmir. Writing from Jammu on November 6, a "Times" correspondent said: "Kashmir State forces were withdrawn from Jammu early this morning on the request of the British authorities. Our troops are now in complete control of the city. . . . A danger spot is the Satwari prison camp, in which members of the jathas arrested by the State forces are confined. I visited the camp this morning and found the conditions truly deplorable. Two barbed-wire enclosures, guarded by a cordon of armed police, make up the camp, in which 4600 prisoners are herded together,

They have had only one meal in the last twenty-four hours." A later message (of November 11) from the same source stated: "Conditions at the Satwari prison camp have immensely improved since the British took over control. The prisoners, who received only one meagre meal a day—and then at irregular hours—are now well fed, and the medical and sanitary arrangements have been put on a proper basis." Describing the arrest of Punjabi jathas by British Indian police at Suchet Garh, the same writer said: "The jathas themselves, far from resisting arrest, welcomed what they regarded as martyrdom." The absence of trouble here was ascribed to "the supreme tact with which the situation was handled by the British officers in charge of the police."





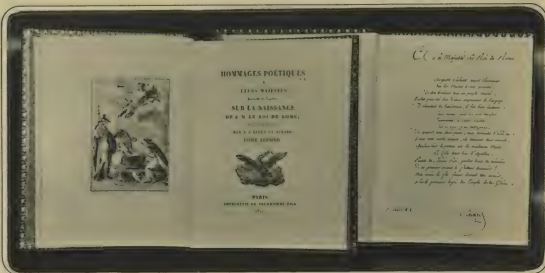
A WORK FOR WHICH NAPOLEON PAID 1020 FRANCS: THE TWO VOLUMES OF CLÉRISSEAU'S "ANTIQUITÉS DE LA FRANCE," BEARING HIS COAT OF ARMS—(ON RIGHT) "MONUMENTS DE NIEMES."

1. It was reported a few months ago that the ex-Empress Zita, of Austria-Hungary, wished to raise money by the sale of 12,000 volumes, formerly owned by Napoleon and the Empress Marie Louise, which had been placed on view in the State Library in Unter den Linden, Berlin. Details of this historic collection, and of the arrangements made for its sale in Berlin, are now given, by Dr. Charlotte Weidner, in the following article. "The discovery by the Berlin antiquary, Martin Breslau, of the most important part of the library that belonged to Napoleon I. and his second wife, Marie Louise, and of Napoleon's great collection of war maps, is one of the most sensational bibliophilic events for many decades, and easily the most sensational of the present century. This, the only private library of Napoleon's that has come down intact to the present day, had been lost sight of for 110 years. The most interesting part of it was shown at a special exhibition in the Prussian State Library in Berlin last spring. Now the entire library, consisting of 12,000 volumes, of which 3500 are bound in full morocco, is on sale. The books and maps are to be sold separately, since it has not been possible to find a buyer for

## THE BOOK SENSATION OF THE CENTURY: BROUGHT TO LIGHT AFTER 110 YEARS,

recently discovered bill for books that Napoleon paid 1020 francs for the two volumes of Clérissau's "Antiquités de la France." Both these volumes are now in Berlin. Napoleon and Marie Louise were fond of books on natural history. Among these are rare treasures—two folio volumes of Audubert's and Vieillot's work on birds, printed completely in gold letters, and eight morocco volumes containing 540 water-colours depicting animals and plants. These are by

(Continued in Box 1.)



A LITERARY TRIBUTE TO NAPOLEON'S SON: "HOMAGES POÉTIQUES" TO THE EMPEROR AND EMPRESS (MARIE LOUISE) ON THE BIRTH OF THE KING OF ROME, PUBLISHED IN PARIS IN 1811—(ON LEFT) THE TITLE PAGE OF VOLUME 2; (RIGHT) THE DEDICATION.

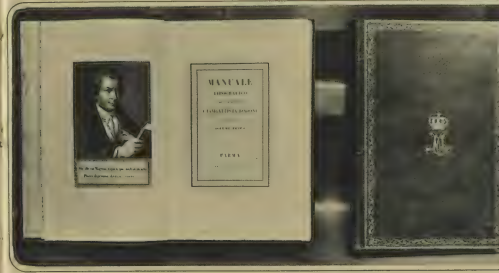
2. Nicolas Robert, who was Court painter to Duke Gaston of Orleans and to Louis XIV. Particular treasures are Napoleon's favourite book, Livy's Roman History, and his wedding present to Marie Louise, the "Monuments de Paris," for which he commissioned V. J. Nicolle to paint fifty water-colours with views of Paris. Napoleon was so fond of two other works that he begged the English to permit him to take them to St. Helena—Visconti's "Iconographie grecque," and the "Description de l'Égypte." The Bodoni prints are especially well represented. The most valuable of these is priced at 20,000 marks. This is Bodoni's masterpiece, the "Cimelio tipografico," of which only a few copies were printed. The copy in Berlin was presented to Napoleon and his wife at the birth

(Continued in Box 3.)

## NAPOLEON'S LIBRARY AND WAR MAPS, LATELY PLACED ON SALE IN BERLIN.

3. of the King of Rome. However, another Bodoni print from Napoleon's library, a meteorological work by A. Colla, can be had for 12 marks. Napoleon's collection of war maps, of inestimable value as a source of material for the war history of the time, fills some 1200 boxes and other receptacles. The main treasures of this collection are twenty-four morocco boxes with a large coat-of-arms and richly decorated. The

(Continued in Box 6.)



BOOKS FROM THE LIBRARY OF THE EMPRESS MARIE LOUISE, BEARING HER MONOGRAM (SEEN ON RIGHT): TWO VOLUMES OF THE "MANUALE TIPOGRAFICO," BY CAVALIERE GIAMBATTISTA BODONI, PUBLISHED AT PARMA IN 1815.

4. whole collection comprises 6000 maps, all mounted on silk. Most of these cover the period of the Napoleonic wars. Seven boxes were devoted to Russia, but three of them are empty. They originally contained maps of the battles lost in Russia—the terrible tragedy of 1812. America is represented among the 6000 maps with 10, Germany with 156, England with 19, France with 39 maps in 236 sections. Holland with 13, Italy with 252, Austria with 281, Russia and Poland with 24, and Spain and Portugal with 35. This collection of war maps, hitherto unknown, contains another unique object—a report of the battle of Marengo, printed in large quarto format. Marshal Alexandre Berthier presented

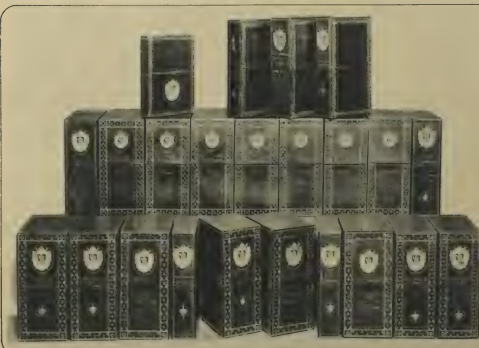
(Continued in Box 7.)



BEARING THE RARE DOUBLE COAT OF ARMS OF NAPOLEON AND MARIE LOUISE (SEEN ON SECOND VOLUME FROM LEFT): FIFTEEN VOLS. OF LIVY'S ROMAN HISTORY (PARIS, 1810-12), SAID TO HAVE BEEN NAPOLEON'S FAVOURITE WORK.

5. It personally to Napoleon on the battlefield of Marengo on the fifth anniversary of that victory. It contains a splendid aquarelle, showing Berthier and the Emperor, the latter mounted, studying a plan of battle held by a grenadier. In the background are troops and mounted officers. A second water-colour, by Gautier, depicts one phase of the battle. Napoleon was always an ardent lover of books. Even as a boy he read everything he could get hold of, and as a young lieutenant he spent much of his scanty pay on books. Later he had travel libraries made to take with him on his campaigns. These books, of handy size, were kept in leather boxes. The most interesting of them have also been found. He threw away books which he had read or did not like, and these were eagerly picked up by his attendants. Gustave Mouravitz, in the best description extant of Napoleon as a friend of books, says of the fate of the Emperor's collection: "What remains of all the volumes which the brave army chieftain, the mighty ruler, possessed? The great State libraries which he had assembled, his libraries in the Tuileries or the Imperial palaces, his travel libraries, the comprehensive biographical plans which he drew up with Antoine Alexandre Barbier—all collapsed and sank in the unplumbed depths of the ocean of books. Nothing tangible, nothing definite."

(Continued in Box 7.)



PART OF A GREAT COLLECTION OF 1200 BOXES OF NAPOLEON'S WAR MAPS—AN INVALUABLE SOURCE OF MATERIAL FOR MILITARY HISTORY: THE CHIEF TREASURES, CONTAINED IN TWENTY-FOUR MOROCCO BOXES BEARING THE IMPERIAL ARMS AND RICHLY DECORATED.

6. the collection as a whole. This is unfortunate from one standpoint, but it enables individual book-lovers to secure some volume that once belonged to the great Corsican. The total value of the library is estimated at about a quarter million dollars—taking into account the existing economic situation and the stagnation on the international market for antiques and art treasures. Under normal conditions the value would be much greater. A large part of the collection is on view in Martin Breslau's art rooms in Berlin. The books from Napoleon's private library all bear either his coat-of-arms or the stamp, "Cabinet de S.M. l'Empereur et Roi," and occasionally both; those from the joint library of Napoleon and Marie Louise bear their coat-of-arms in gold. Heretofore few works with the double bearings have ever come on the market. At the first Raibr auction in Paris, two volumes with the joint coat-of-arms brought 5000 marks. The books bound in full morocco are richly ornamented with gold, and of costliest material and workmanship. The best bookbinders of the day worked for Napoleon—Biraoud, the younger Bodérian, Lelebur, Deforge, Ross, Slinier, Teulier, Vogel, and Gaudreau. We learn from

(Continued in Box 3.)



A WATER-COLOUR COMMEMORATING MARENGO: NAPOLEON (MOUNTED) AND MARSHAL BERTHIER STUDY A BATTLE-PLAN HELD BY A GRENADEIER.



NAPOLEON'S INTEREST IN NATURAL HISTORY: ONE OF 540 WATER-COLOURS BY NICOLAS ROBERT DEPICTING ANIMALS, BIRDS, AND PLANTS.



EVIDENCE OF NAPOLEON'S INTEREST IN ENGLISH LITERATURE: CASES CONTAINING 109 VOLUMES OF BELL'S EDITION OF THE POETS OF GREAT BRITAIN, INCLUDING (AMONG THE BOOKS VISIBLE) CHAUCER, SPENSER, MILTON, DRYDEN, SWIFT, PRIOR, COWLEY, DONNE, AND WALLER.

7. remains except collections of a few volumes which found their devious way into public and private libraries. After the Emperor's death the British Government gave back to France part of the library he had taken to St. Helena. These books were placed in the Louvre, but were burned, together with the catalogue, by plundering hordes of the Commune in May 1871. Six boxes of the books taken into exile were given to St. Denis, Napoleon's faithful servant, with instructions to give them to the Emperor's son, the King of Rome, on his sixteenth birthday. Where are they? The son never received them. Other books that had been on St. Helena were sold at auction in London on July 23, 1823. Only one copy of the catalogue is to-day known. And now, as a result of economic conditions which make the sale as a whole of the Napoleonic library in Berlin impossible, it will share the fate of the others, and be scattered to the four winds. The writer of the foregoing article mentions that it was Martin Breslau who was called in to estimate the value of Frederick the Great's famous library in connection with the settlement reached between the State of Prussia and the Hohenzollerns.



## NEW LIGHT ON THE DECORATIVE ARTS OF CORINTH:

FURTHER DISCOVERIES BY THE BRITISH SCHOOL, AT THE HERÆUM, PERACHORA:  
AN ENORMOUS NUMBER OF VOTIVE OFFERINGS TO HERA.

By H. PAYNE, Director of the British School at Athens. (See Illustrations on pages 851 and 852, and two pages in colour, 853 and 854.)

IN the early summer of 1931 the British School at Athens resumed the excavations which were begun in 1930 at the site of the Temple of Hera Akraia, in the district of Perachora, near Corinth. Last year's finds were discussed in two articles in *The Illustrated London News* (of Nov. 15, 1930 and May 2, 1931). From these accounts it may be remembered that most of the previous finds were votive objects which had been dedicated to Hera. This year the greater part of the money available for excavation was again spent in clearing the votive deposit; that task is not yet completed, though an enormous number of objects were brought to light. At least one more campaign will be necessary before it is achieved.

The finds of 1931 are not by any means a mere amplification of those of 1930; in almost every category they throw fresh light on some problem of the artistic or economic history of Corinth, and in some cases provide material of an entirely unexpected kind. Thus, before last year's excavation we had no knowledge of ivory-working at Corinth; last year a few ivories came to light, and this year examples were found in considerable numbers. From these finds we can construct part at least of a new chapter in the story of the decorative arts at Corinth. It is the same with the bronzes, only that here tradition speaks of the importance of the Corinthian industry—telling us, indeed, that it was the most famous of all bronze industries in antiquity. And yet previously we had very little bronze in our museums that could be identified with certainty as Corinthian. The quantity of bronze found this year is very considerable, and, though there are no works of large size among the finds, there is evidence which will make it possible for the first time to form a precise idea of certain phases of this industry at Corinth.

Most of this year's bronzes were found a short distance west of the presumed site of the Temple of Hera. Last year we had made a trial pit on a steep slope in this area, and had found one or two bronze bowls. On resuming the work this year we therefore decided to enlarge this trial pit, and in course of time brought to light an extraordinary collection of votive objects of various materials, the most conspicuous of which were numbers of bronze phialai of the shape shown in colour on page 853 (lower figure). This is one of several examples decorated with an embossed pattern, which is derived from the lotus wreath; other examples show different forms of the same pattern, some with deeper, and some with shallower, embossing. A few have engraved decoration; these belong to the beginning of the seventh century B.C.; the embossed examples are all later—that shown on page 853 is probably of the late seventh century. These phialai are examples of a distinctive type which was regularly used for ritual purposes (pouring libations at sacrifices, and on other solemn occasions, and so forth); they were therefore especially appropriate as dedications in a temple.

Ordinary drinking-cups of bronze are, however, also represented among the finds by some very fine examples; two of these are illustrated in colour at the top of page 854. The large cup (below them) is a footless version of a shape which was doubtless once well known (it is represented in banqueting scenes on vases), but which exists in no other metal example to-day. It is undecorated, but its contours and proportions, particularly the sharply

offset rim in combination with the generous curve of the body, give it a certain simple distinction which is particularly characteristic of much early Greek work. The oinochoe shown in colour at the top of page 853 is another exceptionally interesting piece. This vase is cast; it is therefore of rather thick metal, and is in an extremely good state of preservation, the only damage it has suffered being a slight corrosion of parts of the surface; this, however, as may be seen, is largely obscured by the fine green patina which covers the vase. An unusual feature is that the rivets which join the handle to the rim are plated with silver, as are also the bosses at the lower end of the handle—a successful device for turning a technical necessity to a decorative purpose. There is reason to believe that this jug belongs to the second quarter of the sixth century B.C. It is worth remarking that there is a companion piece, certainly

about the middle, of the seventh century B.C. The peculiar harmony of curves which go to make up the outline, and various details in the treatment of the head, leave little room for doubt of this. What precisely the function of the figure was it is difficult to say. The plate on which the hind legs rest is perforated on either side, as is also one paw. Most probably it was somehow fixed to a tripod, but we cannot yet say exactly how, or at what angle it stood. It is too heavy to be part of a vase.

The sphinx shown on page 852 (top left and right figures) belongs to a later period: it is Corinthian, not Protocorinthian, and was made probably in the first half of the sixth century B.C. There are a good many bronze sphinxes of about this period in existence, but few if any of them have the peculiar charm of this Corinthian example. Again, the function of the figure cannot be determined with certainty; it is much lighter than the lion, and may have stood on a vase; it may, however, be from a tripod.

Between the two views of the sphinx is a small bronze cow (page 852, top centre), which may be as late as the beginning of the fifth century B.C. The bull in the middle row (page 852) is rather earlier: though not impressive as a work of art it is important, since it has a votive inscription which records that it was dedicated by one Naumachos to Hera Limenia—"Hera of the Harbour." Previously it was not known that at this Heræum the goddess went by the name of Hera Limenia as well as by her usual title, Hera Akraia; but much more important than this is the topographical information which the inscription gives. To-day the Heræum has one very small harbour which can scarcely have existed in antiquity; there are traces of another, larger harbour which was certainly used in antiquity, but this is so much exposed to-day that there was some difficulty in believing that it was ever of much importance. The inscription, though it does not, of course, prove that the harbour was in any way

remarkable in itself, does nevertheless afford good reason for believing that it was considerably better than it is to-day, and, further, that it was regarded as an important feature of the ancient town.

There is little space to discuss the other objects illustrated in this number; they are, however, described on the pages of illustrations. The Phœnician ivory head (seen in profile and full face on page 852) is perhaps the most remarkable of them: it is, I believe, the first time that an Oriental ivory of this kind has been found on the Greek mainland (where imported Oriental objects are always extremely rare). In conjunction with the extraordinary number of Egyptian objects which this year's excavation produced (about 180), it throws an interesting light on the commercial connections of Corinth with the older civilisations of the Near East. Of the terracottas illustrated on page 851, the most interesting are perhaps those which are attributable to an East-Greek origin (that on the left in the middle row, and the seated figure in the lower row, page 851). Here again we have new evidence of the commercial relations of Corinth with the eastern shores of the Ægean.

The British School intends to resume the excavation at the Heræum in the spring of 1932. A considerable sum of money will be needed if the work is to be carried to a successful conclusion, and it is urgently requested that subscriptions for this end should be sent to the Hon. Treasurer of the British School at Athens, 50, Bedford Square, London.



A BRONZE LION FROM THE HERÆUM, PERACHORA: THE FINEST OF THE SMALL BRONZE STATUETTES DISCOVERED THERE THIS YEAR—A WORK OF THE MIDDLE OF THE SEVENTH CENTURY B.C.

This bronze lion is here shown slightly reduced from the size of the original (length, 6½ inches). It is the first important example of the Protocorinthian animal style in bronze yet discovered. The figure is cast solid, and was probably one of the decorative adjuncts of a tripod, though it is impossible to say exactly how it was used.

a product of the same artistic tradition, in the British Museum; this latter vase was found in Rhodes, whither it must have been sent from Corinth—a fact which gives us an interesting parallel to the export overseas of Corinthian clay vases. As we shall see below, the converse movement of trade, the importation of East-Greek works of art to Corinth, is also illustrated by this year's finds.

In addition to these and other bronze vases, we found a great number of small objects of bronze—pins, rings, brooches, and so forth. The most remarkable of the other finds—and one of these is certainly the best find of the year—was a small series of bronze statuettes, which are especially valuable for the light which they throw on the sculptural tradition of early Corinth. The finest of these is the lion illustrated on this page. It would be natural to suppose that among all the animal bronzes of the early Greek period that have been preserved there would be a good many of much the same kind as this lion from the Heræum. As it happens, however, there is no close parallel to this figure (the nearest is a later and inferior bronze from Olympia), and its artistic excellence therefore makes it an acquisition of first-rate importance. As anyone can see, the style has a very strong individual character, and this enables us to place the figure in its historical context; there is only one period at which it could conceivably have been produced, and that is the second quarter, or, more precisely,



## WORKS OF ART DISCOVERED NEAR CORINTH: VOTIVE OFFERINGS TO HERA.



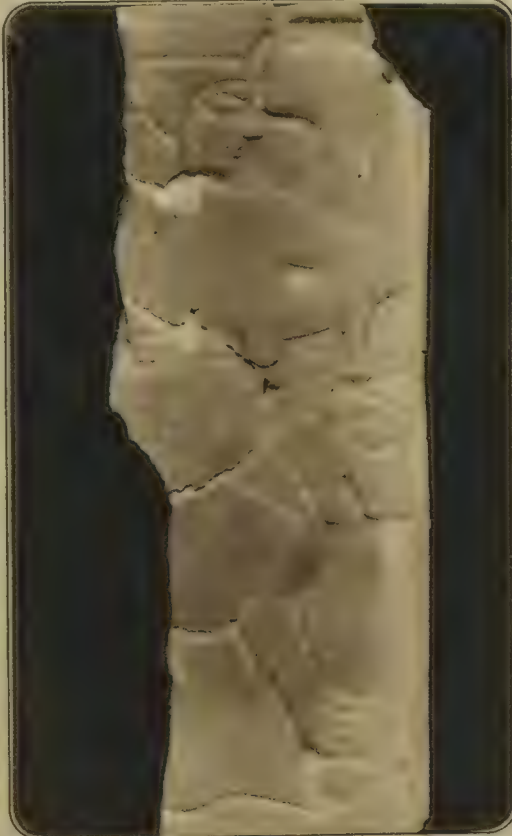
The first two illustrations show early archaic terra-cottas from the temple of Hera Akraia, both of local Corinthian manufacture. The left-hand head dates from the late seventh century B.C. The other may be earlier. The squatting man shown on the right of this row is a vase (there is an aperture in the top

of his head), which was probably used for scent. The figure is a comic type, doubtless chosen as inappropriate to the purpose of the vase; it was meant to be suspended by a string passed through holes at either side of the head and through the hands. The date is the first quarter of the sixth century B.C.



On the left is a profile of a clay mask, slightly under actual size. The clay and style show that this mask (of which a frontal view was given in "The Illustrated London News" of May 2 last) was imported, either from the Cyclades or from Ionia. The date is about 520 B.C. In the middle and on

the right are shown two views of another clay mask, also imported. It is possible to be more precise about the origin of this head; it is certainly from Rhodes, Samos, or one of the other centres of civilisation across the Ægean Sea. It is rather earlier than the other head shown in this row.



The seated figure shown (from two points of view) on the left and on the right is another East Greek votive, almost certainly Rhodian. It represents a goddess seated on a throne, and crowned, as Greek deities are often crowned, with a high cylindrical head-dress. The style of this figure is characteristically East Greek. The central object is an ivory relief, shown in actual size. Half of it, unfortunately, is lost, but the parts which

are preserved are the more important. The subject is the winged goddess of wild life, Artemis, with a lion standing in front of her. The style can scarcely be that of Corinth, but it is not certain where the relief was made. The nearest analogies are with Sparta, where many ivories were found by the British School before the war. The date of this relief must be the late seventh or early sixth century B.C.

PHOTOGRAPHS AND DESCRIPTION SUPPLIED BY MR. H. PAYNE, DIRECTOR OF THE BRITISH SCHOOL AT ATHENS. (SEE HIS ARTICLE ON THE OPPOSITE PAGE.)



# CORINTHIAN BRONZE AND IVORY; AND A PHCENICIAN IMPORT.

PHOTOGRAPHS AND DESCRIPTION SUPPLIED BY MR. H. PAYNE, DIRECTOR OF THE BRITISH SCHOOL AT ATHENS. (SEE HIS ARTICLE ON PAGE 850.)



On the left and right are views of a bronze sphinx dating from the first half of the sixth century B.C. (Actual size.) This is one of the finest existing examples of the type, and is in perfect preservation; it was attached to a vase or some

other object, perhaps a tripod. The type seems to have come to Corinth from Crete, where a number of somewhat similar, but earlier, bronze sphinxes with frontal heads have been found. In the centre is a fifth-century bronze cow.



On the left is a bronze bull, inscribed by one Naumachos as a votive offering to "Hera Limenia" (Hera, goddess of the harbour). The importance of this inscription is explained in the article on page 850. The forms of the

letters point to a date somewhere in the second half of the sixth century B.C. On the right is shown a vase in the shape of a siren, which dates from the early part of the same century.



The circular objects are impressions made from ivory seals; the two upper impressions are from front and back of one seal, the two lower from another. The former represent a lion and a griffon-bird, the latter a stag and a flying eagle. On the right of the lower pair is part of a seal with a griffon. These are all works of the early seventh century B.C., and are of particular interest as, with one or two examples found last year, they are the first-known examples of ivories made at Corinth. On the right are three photographs of two ivory

heads. The lower head was found in 1930, and is here shown for comparison with the other, which was found this year. This last (shown in its actual size) is a remarkably interesting find, as it was certainly imported from outside Greece, and is very probably Phœnician work. The eyelids are inlaid with bronze. The other head is a fine example of the early classical style of Greece. Both heads are similarly cut above and below, at the sides and at the back, for insertion into a body of another material, presumably wood.



# Ancient Corinthian Bronzes Found at the Heraeum, Perachora.

ILLUSTRATIONS AND DESCRIPTION SUPPLIED BY MR. H. PAYNE, DIRECTOR OF THE BRITISH SCHOOL AT ATHENS. (SEE HIS ARTICLE ON PAGE 850.)



These two vases are among the most conspicuous in a great collection of votive objects discovered by the British School on the site of a temple of Hera near Corinth, as described by Mr. H. Payne (on page 850). Regarding the upper one, he writes: "It is a bronze *oinochoe* (wine-jug) dating from the second quarter of the sixth century B.C. (actual size). This date is indicated by comparison with the clay Corinthian vases of that period. A remarkable feature is the silvering of the rivets which join the upper end of the handle to the rim. The body is decorated with horizontal grooves. Among the many bronze *oinochoai* to be seen in museums there is only one, in the British Museum, which closely resembles

the vase from Perachora. It was found in Rhodes; but, as the example from Perachora is certainly Corinthian, the other must have been exported to Rhodes from Corinth." Describing the lower illustration, Mr. Payne says: "The cup illustrated here is one of many examples of the same shape found in this year's excavations. The shape is the '*phiale mesomphalos*,' or cup with a central boss (the depression in the underside which makes the boss in the inside is seen in our illustration). These vases were dedicated in great numbers at the Heraeum. Some of the finer examples, like that shown here, have designs in relief. This one probably dates from the late seventh or early sixth century."



## Remarkable Early Greek Bronzes: Drinking-Cups Found Near Corinth.

ILLUSTRATIONS AND DESCRIPTION SUPPLIED BY MR. H. PAYNE, DIRECTOR OF THE BRITISH SCHOOL AT ATHENS. (SEE HIS ARTICLE ON PAGE 850.)



In his account (on page 850) of the British School's discoveries on the site of a temple of Hera at Perachora, near Corinth, Mr. H. Payne points out that the known importance of the ancient Corinthian bronze industry has been confirmed by these interesting new finds. Describing those illustrated above, he says: "Here are shown two bronze drinking-cups (slightly reduced in size). The one-handled

example is obviously related to the jug shown on page 853 (upper figure), where we have the same kind of handle with a small horizontal cylinder at the base; it is a rare shape, the origin of which lies in the pre-Greek period: this example, and the two-handled cup shown with it, must date from the early sixth century B.C."



"This illustration," writes Mr. Payne, "shows a large bronze drinking-cup of the late seventh or early sixth century B.C. Metal vases of rather similar shape are occasionally depicted on Corinthian pottery of that period, but no metal example was previously known. Bronze vases are not often found in a good state of preservation in Greek sanctuaries, the reason being, of course, that the thin metal

generally perishes in the earth. It is, therefore, an unusual piece of good fortune that a fair proportion of the examples from the Heræum is in good condition; but even here most of the vases and other objects of thin bronze had suffered very severely from chemical action and pressure of the earth, so that what remains cannot give a complete idea of the original wealth of the temple."



## HAIR-WASHING AS A PRELUDE TO A CORONATION IN BURMA.



AFTER THE HAIR-WASHING CEREMONY, WHICH IS UNDERTAKEN AS A RITUAL PURIFICATION FROM DEFILEMENT BEFORE CORONATION: THE SAWBWA OF HSIPAW STATE, SAW ON KYA, AND HIS WIFE, THE MAHADEVI, LEADING THE PROCESSION BACK FROM A SUMMER-HOUSE SPECIALLY BUILT OVER THE HSIPAW RIVER.

IN view of the opening of the sittings of the Burma Round Table Conference, these photographs, dealing with the coronation of a Burmese Sawbwa, or Prince, one of the delegates to the Conference, are of particular interest. Saw On Kya, the Sawbwa of Hsipaw, one of the Northern Shan States, a ruler entitled to a salute of nine guns, succeeded his father, the late Sir Saw Hke, Kt., C.I.E., in 1930. He was born in 1894, and was educated at Rugby and Oxford. In 1922 he married his cousin, Saw Thu Nanda. He is at present in London as a representative of the Shan States in the Burma Conference. The main block of the Shan States, grouped into the Northern and the Southern Shan States, was made a Federation in 1922. In each State there is a resident official of the Burma Frontier Service, to act as liaison officer between the Government of Burma and the Sawbwa. The State of Hsipaw, with an area of 4400 square miles and a population of

*[Continued opposite.]*



THE SAWBWA AND MAHADEVI OF HSIPAW AFTER THE CORONATION: SAW ON KYA—A DELEGATE TO THE BURMA ROUND TABLE CONFERENCE—AND HIS WIFE, SAW THU NANDA, SEATED ON THEIR MAGNIFICENT THRONES IN THE HSIPAW PALACE.

*[Continued.]*

about 140,000, and situated some 450 miles north of Rangoon, is, perhaps, the most progressive of the Shan States. The present Sawbwa is enthusiastic in developing the natural resources of his State, which is rich in silver, iron, oranges, ginger, potatoes, and teak. The State derives its revenue from royalties collected on these products, with the result that direct taxation is exceedingly light. With regard to the purification by hair-washing before the Sawbwa's coronation, it may be remarked that a ritual act of cleansing has been, and is, an essential phase of ceremonials in many parts of the world. Formerly, in the days of the Burmese kings, sacred water was brought for this purpose from the Ganges; but in this case a pier of rocks and bamboo was constructed leading out into a summer-house built over the Hsipaw River for the purpose, and there, in the sight of thousands of spectators, including many Europeans and their wives, the ceremony was performed.



## THE ROMANCE OF AVIATION.



## THE SNOWDEN PEERAGE ROMANCE.



THE OFFICIAL TOURING AEROPLANE FOR THE VICEROY OF INDIA WHICH LATELY MADE A FORCED LANDING IN FRANCE ON THE JOURNEY OUT: AN AVRO "TEN" EIGHT-SEATER CABIN MONOPLANE.



THE FIRST SEAPLANE TO SETTLE ON THE SEA OF GALILEE: A LARGE IMPERIAL AIRWAYS MACHINE MAKING THE FIRST FLIGHT BETWEEN ENGLAND AND INDIA ON THE NEW SHORTENED ROUTE.



A NOVELTY FOR THE PRIVATE AEROPLANE-OWNER: THE NEW MODEL AUTOGIRO, OR "WINDMILL" PLANE (CABIN TYPE), JUST AFTER RISING FROM THE GROUND DURING RECENT TESTS AT HANWORTH AIR-PARK.

Lord Willingdon, Viceroy of India, recently decided to make future tours by air, to save expenses of the Viceregal train and police protection. It was arranged to reserve for him one of four Avro aeroplanes purchased by the State Air Service. The machine selected—an Avro "Ten" eight-seater of the type chosen for the Australian mail—recently left for India in charge of Mr. Neville Vincent, acting Deputy Director of Civil Aviation there, appointed the Viceroy's personal pilot. Mr. Vincent was forced down by darkness on November 23 at Orange, in France, but later proceeded to Marseilles. The first seaplane to fly the new Imperial Airways shorter route to India arrived recently on the Sea of Galilee, where such a vessel had never before been seen. At Hanworth Air-Park, on November 19, were tested two new models of the Autogiro, or "windmill" aeroplane (one a cabin type, as above, and the other open), placed on the market for private owners. The conical cowl contains the rotor mechanism. A Gipsy III engine in the nose gives a cruising speed of 100 m.p.h.



LORD SNOWDEN'S BIRTHPLACE, INCLUDED IN HIS TITLE: THE YORKSHIRE VILLAGE OF ICKORNSHAW; SHOWING HIS OLD HOME (ON RIGHT, WITH WASHING HUNG OUT AT THE BACK OF THE HOUSE).



THE BIRTHPLACE OF VISCOUNT SNOWDEN OF ICKORNSHAW (FORMERLY KNOWN AS MR. PHILIP SNOWDEN, AND RECENTLY RAISED TO THE PEERAGE): THE HOUSE WHERE HE WAS BORN IN 1864.



MENTIONED IN DOMESDAY BOOK, AND THE EARLY HOME OF LORD SNOWDEN: ICKORNSHAW, AN ANCIENT MANOR NOW FORMING PART OF COWLING, A TOWN IN THE WEST RIDING OF YORKSHIRE.

It was announced on November 17 that, among the honours arising out of the recent Dissolution of Parliament, a Viscounty had been bestowed on the Rt. Hon. Philip Snowden, who has been three times Chancellor of the Exchequer. Later the "Times" reported: "It is understood that Mr. Snowden will take the title of Viscount Snowden of Ickornshaw." His introduction to the House of Lords was arranged for November 25. The manor of Ickornshaw—a name derived from a Norse word meaning "the oak in the woods"—is mentioned in Domesday Book. It forms part of the small town of Cowling, near Keighley, in the West Riding of Yorkshire. Lord Snowden was born there on July 18, 1864, and spent his early years in the village, where his parents and two sisters, one of whom, Mrs. Shaw, is still living there, then worked at Ickornshaw Mill. In "Philip Snowden," by Ephesian (C. E. Bechhofer Roberts), we read: "Cowling is famous for miles round as the legendary spot where the villagers endeavoured to rake the moon out of the pond; many other tales are told of the stubbornness... of its inhabitants."



## CURIOSITIES OF NATURE IN LONDON: NEW ARRIVALS AT THE ZOOLOGICAL GARDENS.



A THREE-HORNED CHAMELEON WHOSE HEAD RECALLS THE DINOSAUR *TRICERATOPS*, A GIANT ARMoured LIZARD OF MILLIONS OF YEARS AGO: *CHAMELEON JACKSONI*, FROM KENYA COLONY, A CREATURE LIKENED TO EXTINCT REPTILES OF THE PREHISTORIC PAST.

Very obviously, the male Jackson's Chameleon suggests an extinct reptile of the prehistoric past, more particularly the great dinosaur *Triceratops*, a huge lizard of some thirty million or more years ago. As our photograph shows well, it has three horns—one in front of each orbit



THE HEAD OF *TRICERATOPS*, A REAL "DRAGON OF THE PRIME" RECALLED BY THE MALE JACKSON'S CHAMELEON WHICH IS NOW TO BE SEEN AT THE "ZOO": A RECONSTRUCTION DRAWING.

and another on the end of the snout. The use to which these horns are put is not easy to determine, but it is thought that the male finds them of value when he is duelling with a rival for the fickle affections of a female. Sharp teeth form another offensively effective weapon.



SCARLET SEA SQUIRTS: LITTLE BLADDER-LIKE CREATURES WHOSE HEART ACTION IS PERIODICALLY REVERSED, SO THAT THE BLOOD IS SOMETIMES DRIVEN IN ONE DIRECTION AND THEN PUMPED IN THE OPPOSITE WAY.

Discussing additions to the tanks of the "Zoo's" aquarium, the "Morning Post" noted: "The most interesting is a collection of twenty scarlet sea squirts; little bladder-like creatures, two to three inches long, which attach themselves by a foot to the rocks, and are provided with two orifices, through which they inhale and exhale the water containing the food particles on which they live. In the normal state the whole creature is inflated like a bladder, but on occasions, if excited it squirts out all the water it contains and collapses like a pricked balloon. . . . Another curious feature is that its heart action is periodically reversed, so that sometimes the blood is driven in one direction; then, after a pause, it is pumped in the opposite way."



A GRECIAN TORTOISE HATCHED IN CAPTIVITY: A YOUNGSTER WHOSE EMERGENCE FROM THE EGG MARKED AN EXCEEDINGLY RARE "ZOO" OCCURRENCE.

It is very rare indeed for a Grecian Tortoise to hatch out in captivity: the "Zoo" can record only one other case. For the most part, *Testudo graeca* is a South European species, inhabiting the Balearic Islands, Sardinia, Corsica, Italy, Sicily, the Balkan Peninsula, Dalmatia, and the



A HAIRY ARMADILLO FROM SOUTH AMERICA: THE PELUDO (*DASYPUS VILLOSUS*), WHICH IS ALLIED TO THE WEASEL-HEADED ARMADILLO OF BRAZIL AND PARAGUAY.

Greek Archipelago, but it is also found in Syria. The length of the shell in the adult is about 5½ inches.—The peludo, or hairy armadillo (*Dasypus villosus*), is closely allied to the weasel-headed armadillo of Brazil and Paraguay, a species which it replaces in the Argentine.



# NOTABLE EVENTS AND PERSONALITIES IN THE NEWS OF THE WEEK.



A TYPICAL DEMONSTRATION OF PUBLIC FEELING IN CHINA OVER THE EVENTS IN MANCHURIA: POPULAR ENTHUSIASM AT A MASS MEETING IN HANKOW. Some hope of settling the dispute between China and Japan arose from the Japanese proposal of a League of Nations Commission to examine the situation on the spot, as a preliminary to the withdrawal of Japanese troops. The League Council in Paris adjourned to consider the proposal. On November 19 Japanese troops entered Tatsihar. Writing from Mukden next day, have continued.



A TELEVISION EXPERT MARRIED: MR. J. L. BAIRD AND HIS BRIDE, MISS MARGARET ALBU. Mr. John L. Baird, with whose name is associated recent advances in television, was married in New York on November 13 to Miss Margaret Albu, who is well known to B.B.C. listeners as a pianist. It was hoped that the ceremony would be broadcast by television, but this did not occur.



MR. STORE AND MISS PEGGY SALAMAN IMMEDIATELY AFTER THEIR ARRIVAL IN CAPE TOWN. Miss Peggy Salaman, who, with Mr. Gordon Store, set up a new record of "five-and-a-half" days for the flight to the Cape, is due back at Southampton in the liner "Warwick Castle" on November 30. It is announced that she may fly from Hants Aerodrome, near Southampton, to Croydon.



YEHUDI MENUHIN IN LONDON: THE BOY VIOLINIST WITH HIS SISTERS IN HYDE PARK. The fourteen-year-old violinist, Yehudi Menuhin, played Beethoven's Concerto at the Queen's Hall on November 23 with Sir Thomas Beecham conducting. His performance was astonishingly fine. He is here seen with his sisters, Yephah and Yaltah, and a terrier which he is presenting to Krieger, to replace "Rex."



A SCOTCH WIDOW CROWNED SULTANA: THE SULTAN AND SULTANA OF JOHORE. On November 18, the wife of the Sultan of Johore was crowned Sultana in a brilliant Malayan ceremony at Johore Bahru. The Sultana is a Scotswoman, previously Mrs. Helen Wilson, and married the Sultan in London in October 1930.



A MANCHURIAN TOWN, OCCUPIED BY THE JAPANESE, WHERE CURRENCY COLLAPSE CAUSED FINANCIAL CHAOS: TATSIHAR—THE MAIN STREET AND CLOCK-TOWER GATEWAY. Mr. G. W. Gorman (a "Daily Telegraph" correspondent) said: "Chinese merchants in Tatsihar, who were yesterday millionaires, today find themselves paupers. Such is the immediate result of the flight of General Ma Chang-shan and his colleagues and officials. The collapse of the financial structure of Heilongjiang Province is a colossal disaster. . . . With the departure of the Government, the only business of the paper currency was withdrawn. . . . The Japanese found thousands of the populace without the means of purchasing necessities."



M. LOUIS LOUCHEUR. Died in Paris, November 22, aged fifty-nine. French Minister of Munitions during the war, and Cabinet Minister in several subsequent Governments. Rose to wealth and power as an engineer. Owner of the "Petit Journal."



MR. BERTRAM THOMAS. The explorer of the Great Southern Desert of Arabia. Has been presented with the Gold Medal of the Société Royale de Géographie of Belgium. Lectured to the Society on his journey, with photographs.



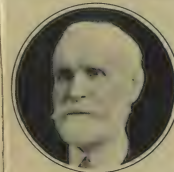
MR. H. H. HARDY. Appointed Headmaster of Sherborne School in succession to Canon H. A. Sawyer, who is retiring. Mr. Hardy has been Headmaster of Cheltenham since 1919. He will take up his new duties next September.



LADY BATTERSEA. "Grande Dame" of the house of Rothschild. Died November 22, aged eighty-eight. Married Mr. Cyril Flower in 1877 and was one of the greatest of Liberal hostesses. Author of a fine volume of "Reminiscences."



A PERPETUAL GROUND FIRE ON A LANCASHIRE COAL-TIP, LIKE A MINIATURE ERUPTION: SANDING THE SURFACE TO PREVENT IT SPREADING. "This land fire," writes a correspondent, "which has continued for many years at Horwich, in Lancashire, is believed to have started from a coal-tip. About three acres are burning. The smoke issues from little fissures, giving the appearance of a miniature volcanic eruption, especially on wet days, when water in them reaches boiling point. Thousands of tons of sand have been thrown over the ground to prevent the fire spreading, and adjacent buildings have been surrounded by sand-filled trenches."



MR. W. F. REID. Inventor of smokeless gunpowder. Died November 18, in tragic circumstances, aged about eighty. Formerly well known as a technical chemist. Associated with improvements in silvering glass for mirrors.



SIR JOHN ANDERSON. Appointed to be Governor of Bengal in succession to Sir Stanley Jackson, whose term of office expires next March. At present, Permanent Under-Secretary of State, Home Office. Entered the Colonial Office in 1905. Aged forty-nine.



MRS. EDMUND FOLJAMBE. Famous as a big-game hunter. Died of injuries received while hunting in East Africa early this month. Wife of Captain Foljambe, of Colbert Hall, Weymouth. Daughter of M. Bogden Lis de Rudnick, of Podolia.



LORD ROCHESTER. Appointed Paymaster-General. Was created a Baron in the last New Year Honours. Liberal Member for Rochester from 1906 to 1910. Member of the City of London Corporation for nearly thirty years.



THE ARRIVAL OF THE PRIME MINISTER OF CANADA IN LONDON: MR. R. B. BENNETT (CENTRE) MET BY MR. J. H. THOMAS AT WATERLOO STATION. Mr. R. B. Bennett, the Prime Minister of Canada, arrived in London on November 20, and was welcomed at the station by representatives of Mr. Ramsay MacDonald and of the Dominions Office. It is hoped that his visit to England at this time will further arrangements for the Imperial Conference next year. Mr. Bennett said that he was here simply for a few days' holiday.

# HAPPENINGS AT HOME AND ABROAD; AND PEOPLE IN THE PUBLIC EYE.



THE FIRST FRENCH COMMANDER-IN-CHIEF IN THE WAR HONOURED AT HIS BIRTHPLACE: AN EQUESTRIAN STATUE OF MARSHAL JOFFE UNVEILED AT NIMES. A new equestrian statue of Marshal Joffre was unveiled in his native town, Nîmes, near Perpignan, in the south of France, on November 22. The ceremony was performed by M. Maginot, the French Minister of War. Among the foreign representatives present were the Military Attaches of Great Britain, the United States, and Italy. Our photograph shows a general view of the scene after the unveiling, with a column of French Colonial troops marching past the monument.



THE YOUNGEST COMPETITOR IN THE OLYMPIC GAMES: MISS MEGAN TAYLOR, THE FIGURE-SKATER. Miss Megan Taylor has been chosen, at the age of twelve years, to represent Great Britain in the Olympic figure-skating championships, which are to be held on Lake Placid, New York, next February. She is probably the youngest competitor ever to represent her country in the Olympic Games.



THE BEST CINEMA ACTING OF THE YEAR: MARIE DRESSLER AND LIONEL BARRYMORE. The Academy of Motion Picture Arts and Sciences of the U.S.A. have awarded their prizes for the best performances of 1930 to Marie Dressler and Lionel Barrymore. The former won her prize by her acting as "Ma" in "Ma and Pa Kettle"; the latter by his work in "A Free Soul."



THE NEW CASCADE CHRYSANTHEMUM EXHIBITED AT THE R. H. S. SHOW. The remarkable new Cascade Chrysanthemum, which is being exhibited by Miss Thomson, has two distinct blooms. It has long stems covered with flowers which fall down over the pot in a beautiful floral cascade.



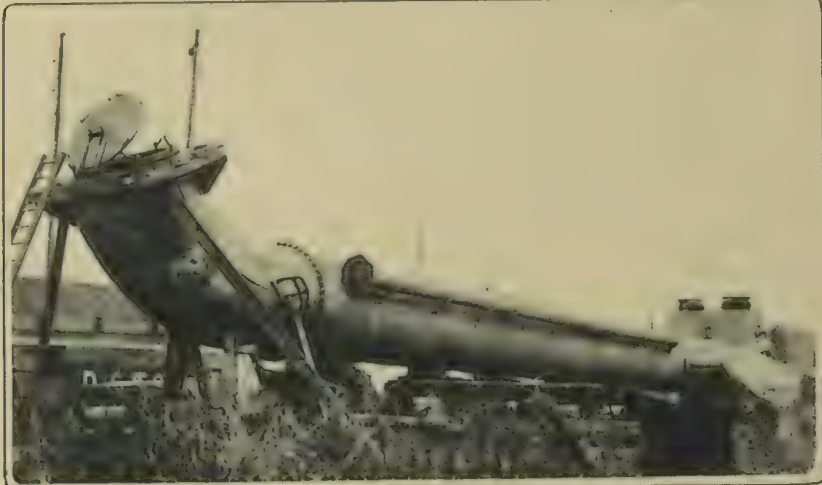
SIGNOR GRANDI WITH HIS WIFE, ON THEIR WAY TO THE UNITED STATES. Signor Grandi arrived in New York on November 20, and proceeded to the City Hall under extraordinary police protection. He visited Washington the same day, and had further interviews with President Hoover and Mr. Stimson. A communiqué explained that no "particular arrangements" had been made.



## NOTABLE AMERICAN OCCASIONS: NEWS FROM SEA, RIVER, AND LAND.



THE RESCUE OF THE SURVIVORS OF THE "BADEN-BADEN" IN THE CARIBBEAN: THE BOAT'S CREW, WHO HAD DRIFTED FOR THREE DAYS, PICKING UP A ROPE THROWN TO THEM.



A TUBE TO BE LOWERED TO THE WRECK OF THE "LUSITANIA": A PASSAGE-WAY FOR THE DIVERS WHO WILL SEARCH FOR VALUABLES.

We illustrate here the steel tube which is being constructed by an American firm who intend to search the wreck of the "Lusitania" for valuables. The liner, it will be remembered, was sunk off the south coast of Ireland by a German submarine in 1915. The steel tube was made near Brightlingsea, Essex. It encloses a 100-ft.-long stairway, leading down to an observation-chamber at the bottom which is equipped with lights to aid the divers.



THE LONGEST SPAN IN THE WORLD: THE NEW BRIDGE LINKING NEW YORK AND NEW JERSEY; RECENTLY OPENED TO TRAFFIC.

A new bridge across the Kill van Kull, between Fort Richmond, Staten Island, and Bayonne, was dedicated on November 14, and thrown open to traffic. The bridge, which cost some £3,000,000, is built with four vehicular lanes; with room for two more lanes to be added when the volume of traffic requires them. The bridge has a span, in the form of an arch, which is the longest in the world, being longer than the Sydney Harbour Bridge, which is, however, a much larger structure.



PRELIMINARY TO THE BUILDING OF THE HOOVER DAM ACROSS THE COLORADO: A TUNNEL TO DIVERT THE WATER WHILE THE FOUNDATIONS OF THE DAM ARE CONSTRUCTED.

The Dniester River Dam, in Russia, is said to be the largest of its kind in the world, and its construction is being carried through by engineers from the United States. Here we illustrate the initial stages of what promises to be another gigantic monument to American engineering—the Hoover Dam on the Colorado River. Through the tunnel seen on the further bank, a portion of the river's flow will be diverted to leave a dry bed for the laying of the foundations of the dam.



THE SURVIVORS OF THE "BADEN-BADEN" RESCUED BY A U.S. NAVY TENDER: THE BOAT SEEN FROM ABOVE; WITH ONE MAN PROSTRATE.

The United States Navy's submarine tender "Swan" found a lifeboat from the wrecked ship "Baden-Baden" in the Caribbean Sea, 40 miles south-west of Cartagena, Colombia. The position of the lifeboat had been previously indicated by the pilot of a Pan-American aeroplane. In the lifeboat were sixteen men, five of whom were dead; while the captain was found to have severe injuries of the spine. The "Baden-Baden" is the former rotor-ship "Flettner."



A MOUNTAIN ENGINE ON THE CHESAPEAKE AND OHIO RAILWAY: AN IMPRESSIVE LOCOMOTIVE THAT CROSSES THE ALLEGHANY MOUNTAINS.

In spite of the remarkable developments in the construction of railway engines in this country in recent years, no English locomotive built is quite so impressive in appearance as the American monster illustrated here; with its weird display of pipes and external cylinders. It is described as the mountain type of engine in use on the Chesapeake-Ohio Railway, which links Virginia with the west, and crosses the Alleghany Mountains, rising to over 3000 feet.



FOOTBALL IN SING SING PENITENTIARY: THE CONVICTS' TEAM PARADING, WITH THEIR MASCOT, A "ZEBRA"; A WARDEN ON GUARD AT THE BACK.

The convicts of the famous Sing Sing Penitentiary at Ossining, U.S.A., have apparently taken to football in earnest. Their team was coached by professional players, and subsequently defeated one from the Naval Militia by 33 goals to none. The game was preceded by a parade of the convicts' side, which followed the best traditions of college football and included a band and a mascot, in this case a "zebra" (a painted pony) ridden by the Warden's daughter!



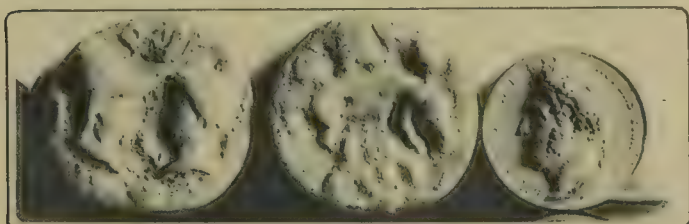
# A "BLACK MUSEUM" FOR ROME: RELICS OF CRIME AND PUNISHMENT.



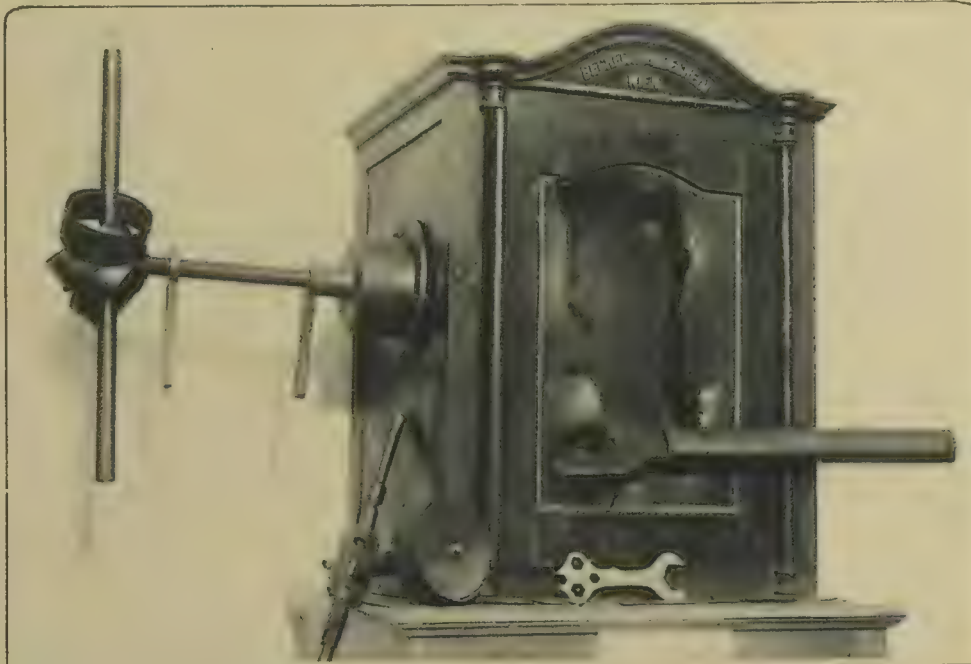
A PISTOL SO INGENUOUSLY FASHIONED OUT OF MOISTENED BREADCRUMBS WORKED INTO A PASTE THAT THE PRISONER WHO MOULDED IT WAS ABLE TO HOLD UP HIS GAOLER AND FORCE HIM TO SET HIM FREE.



A FILE MADE BY A PRISONER WITH STOLEN NEEDLES, PIECES OF WOOD, AND STRING FOR BINDING—A TOOL WHICH PROVED SO EFFECTIVE THAT THE CRIMINAL WAS ABLE TO CUT THROUGH IRON BARS.



FALSE MONEY WHICH "GREENHORNS" VISITING ROME ARE TEMPTED TO ACCEPT AS GENUINE—THOSE PIECES ON THE LEFT AS ANCIENT ROMAN GOLD COINS.



A SAFE OPENED BY BURGLARS; AND TYPES OF THE TOOLS USED FOR SAFE-BREAKING—AN EXHIBIT IN THE NEW ITALIAN "BLACK MUSEUM."



ONE OF THE IRON CAGES IN WHICH PRIESTS WHO HAD BEEN CONDEMNED BUT WERE UNTOUCHABLE BY THE EXECUTIONER, WERE PLACED; TO HANG FROM THE CASTLE HEIGHTS AND PERISH OF HUNGER.

The so-called Black Museum of Scotland Yard, the private repository of many a grim relic of many a sensational crime, and a provider of object-lessons for embryo policemen and detectives, is



A PRESS, WITH AN ENORMOUS WEIGHTED LEVER, FOUND IN A COINERS' DEN: ONE OF THE MANY INTERESTING RELICS EXHIBITED IN THE NEW CRIMINAL MUSEUM IN ROME.

not without its rivals in other countries, for where the criminals' handiwork is there shall the criminal investigators also be gathered! The latest Black Museum is that in Rome. It has its being in the new prison, and it houses not only weapons and tools used by malefactors of modern and of comparatively modern times, but ancient instruments of torture and other punishments: witness the iron cage illustrated, which was found in the moat of the Castle of Milazzo, Sicily, which was built by Charles V., was restored, and is now a gaol.



# BRIGAND-HUNTING IN NAPOLEON'S NATIVE ISLE: BUSH WAR IN CORSICA.



THE SHOT-RIDDLED CAR (WITH THE BULLET HOLES CIRCLED IN WHITE) IN WHICH TWO GENDARMES WERE KILLED, AT BALOGNA, BY THE BRIGAND CAVIGLIOLI, WHO WAS THEREUPON HIMSELF KILLED BY THE GENDARME SEEN ABOVE ON THE LEFT.



M. SIMONETTI: THE CORSICAN TIMBER-MERCHANT WHO KILLED THE BRIGAND LEADER, BARTOLI.

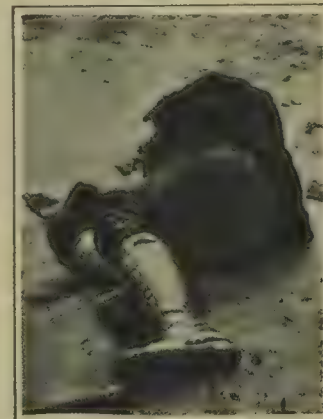


A TYPICAL CENTRE OF BRIGANDAGE IN THE WILD MOUNTAINS OF CORSICA: THE VILLAGE OF LOPIGNA, WHERE MOST OF THE INHABITANTS HAVE BEEN ARRESTED BY THE FRENCH FORCES ON A CHARGE OF SUPPORTING THE BANDITS.



SHOWING DISTRICTS DOMINATED BY BRIGAND CHIEFS IN RECENT YEARS: A MAP OF CORSICA.

The letters indicate: (1) Pinelli's district; (2) Micaelli's district; (3) Mori's district; (4) The district of Bartoli and Santoni (cleaned up); (5) Bornea's district (occupied); (6) Spada's district (occupied); and (7) the district of Torre and Caviglioli (occupied). (Map reproduced by courtesy of the "Times.")



A CORSICAN BRIGAND'S DEATH: THE BODY OF BARTOLI, WHO WAS SHOT BY M. SIMONETTI.



MECHANICAL WARFARE APPLIED TO THE SUPPRESSION OF BRIGANDAGE: TWO OF THE NINE FRENCH ARMoured CARS BROUGHT TO CORSICA WAITING AT THE VILLAGE OF LOPIGNA, IN THE DOMAIN OF THE BRIGAND SPADA.



A CORSICAN BRIGAND'S METHOD OF WARNING HIS FOLLOWERS AGAINST PURSUIT: ONE OF THE NOTICE-BOARDS ERECTED BY CAVIGLIOLI ON THE HEIGHTS ROUND THE GULF OF SAGONE.

Since the events recorded in our last issue, the French expedition against Corsican brigands has continued its activities. On November 23 it was stated that the major operations had ended, but that small forces would patrol districts where brigand leaders were still at large, while a reserve mobile column would be kept at Ajaccio. Supplies had been cut off from fugitives lurking in the *maquis* (bush), and it was hoped soon to make further captures. Several had already surrendered, including an uncle of Bartoli, the brigand killed by M. Simonetti, a local timber-merchant from whom he was trying to extort money. A French account of the affray states: "At their last interview both men were armed, and the bandit suggested a shooting match at a target. M. Simonetti, feeling

certain that he was to be murdered, fired twice at Bartoli, with fatal effect." This happened the day before the French force arrived. It consisted of 560 Republican Guards (joined by 100 local gendarmes), with nine armoured cars, bombs, and gas grenades. They had to operate in a densely-wooded mountainous region of 600 square miles. Among the brigands still free on November 23 were the brothers Spada; Torre, who had a machine-gun; Bornea, the renegade gendarme; and a relative of Caviglioli, who had killed two gendarmes and was himself killed by another. The total number of arrests had then reached 140. After the principal brigands have been disposed of, the French authorities propose to leave in the island 140 mobile guards.



A vintage advertisement for Dunlop tires. The illustration depicts a night street scene. In the foreground, a dark-colored car is shown from a rear three-quarter view, featuring a prominent Dunlop tire with the text 'DUNLOP REINFORCED' on the sidewall. To the left, a traffic light is illuminated with a green light and the word 'GO' in white. In the background, a bus is visible with a sign that reads 'Buy DUNLOP TYRES'. The scene is lit by street lamps, creating a hazy, atmospheric effect. The overall composition emphasizes the safety and reliability of Dunlop tires in a busy urban environment.

GO

Buy  
**DUNLOP**  
TYRES

DUNLOP REINFORCED

DUNLOP REINFORCED

DUNLOP REINFORCED

FOR SAFETY—IN A CLASS BY ITSELF

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*Triplex Glass throughout.*

*The choice of men who  
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# ENGLAND RESTORED.

BEING AN APPRECIATION OF

"KING CHARLES THE SECOND": By ARTHUR BRYANT.\*

PUBLISHED BY LONGMANS.)

WE are said to be a puritanical nation, but most of us react to Roundheads as Sir Andrew Aguecheek reacted—

MARIA: Marry, sir, sometimes he is a kind of puritan.

SIR ANDREW: O, if I thought that, I'd beat him like a dog!

SIR TOBY: What, for being a puritan? thy exquisite reason, dear knight?

SIR ANDREW: I have no exquisite reason for 't, but I have reason good enough.

In other words—I do not like you, Doctor Barebones. Charles II. became, after many vicissitudes, an object of intense affection, and has remained the most popular and romantic monarch of England because, being King of a puritanical people, he embodied everything which was the direct antithesis of puritanism. Interest in him does not fade with the passage of time. Mr. Bryant's volume, skilfully concealing its patient scholarship under considerable narrative and dramatic power, is certain to command wide interest. Every day there are evidences of Britain's attachment to her lost Stuarts. For example, this monograph, as it chances, is an opportune precursor of the exhibition, called "The Age of Charles II.," which is to be held early next year and is already attracting much attention.

The homecoming of Charles, after the picturesque adventures of his flight and exile, "restored" a great deal more than legitimate monarchy. England, under the dour rule of virtuous but humourless men, had become a grim, rude land. Charles had been educated in the school of adversity. "Young though he was, he had met as intimates hunger, weariness, and peril; he had shared the companionship of the very poor; he had known courage and fidelity." Far from embittering him, his experiences had given him a zest for life. "Perhaps the secret of his personality lay in his perennial delight in the little, ordinary things of life. Even in the twenties he was a master of the art of living." Whatever may have been the vices of the Restoration, it gave to England some of the elegance and amenity which the nation sadly lacked. "The calm, the balance, and beauty of the eighteenth century is Charles's legacy to his people. In this respect, the King was a creator. In a quarter of a century he went far to transform his rough realm into a gentler and more urbane mould. His conception of a gentleman was the model by which the chivalry of England dressed itself for many succeeding generations; it was, in a nutshell, 'to be easy himself and to make everybody else so.' It was a conception not unneeded, for in neither of these respects did the English excel in the years before the Restoration." It was not merely cakes and ale that were offered for nourishment. If Charles was the friend of scallywags and demireps of both sexes, he was also the friend of the Royal Society: men as diverse in character and interests as Christopher Wren and William Penn enjoyed his encouragement and assistance—and it was not mere flattery which won them favour, for was it not Penn who refused to remove his hat in the presence of an earthly lord, until the King's better manners shamed him into civility? And again, if Charles's taste in pleasure was often vulgar, he could also take delight in music, in the arts, and in his laboratory as well as in cups and hiccups—he could even (to complete the accomplishments of a gentleman) pen a tolerable, if not inspired, ballad to his mistress's eyebrow. What mattered the domestic virtues—so, in their hearts, thought the average man and woman—in a monarch whose charm and versatility and kindness of heart were of a sort which England had not seen upon the throne for many a long day?

Remembering only that no disaster overtook the debilitated realm—that, on the contrary, in the latter years of Charles's reign England attained prosperity and even comparative tranquillity—we are apt to forget the huge difficulties which beset him. The first enthusiasm for restored royalty was evanescent, and it was not long before all the latent schisms and antagonisms reasserted themselves. Throughout all the hysterical feuds of his reign, which culminated in the Titus Oates pogrom, Charles was

one of the few men in authority who preserved a sense of proportion and tolerance. His own sympathies were always Catholic, but were unmingled with that *odium theologicum* which brought to ruin the brother who succeeded him. He was as unable to understand as he was powerless to check the frenzied intolerance which seethed and ravaged all about him. Unavailing was his dignified appeal to a nation which had run mad with imaginary terrors. "All Europe have their eyes upon this assembly, and think their own happiness and misery, as well as ours, will depend upon it. . . . Let us therefore take care that we do not gratify our enemies and discourage our friends by any unseasonable disputes. If any such do happen, the world will see it was no fault of mine; for I have done all that was possible for me to do to keep you in peace while I live and to leave you so when I die." But the lion would not lie down with the lamb, being profoundly convinced that the lamb was only a Jesuit or a Presbyterian or an Anabaptist lion in disguise.

Extraordinary "acts of God"—fire and pestilence of terrible violence—added mercilessly to the misfortunes of a distracted people; and on the seas, or across the seas, the Dutch waged war and the French waited their opportunity. Charles had no money to defend the realm

flourished. Laughter was in the land. Theological animosities were lulled. It even seemed—and over this Patroclean body Charles had fought doughtily—that the succession to the throne was secure. And so it would have been if a blundering fanatic had not stepped into the shoes of his less virtuous but far wiser brother.

It has been well said (by J. A. Froude?) that we always admire natural talents more than those which are acquired—however meritorious the acquisition. Charles II. was fortunate in possessing the natural talents and many of the natural virtues. Except, perhaps, in the case of Clarendon, he never displayed that most detestable (and, unhappily, most king-like) vice, ingratitude; against all opposition, he stood loyally by those who had helped him in evil days. He had wit, humour, and indubitable charm: the abundant testimony to the fascination of his society cannot all have been inspired by courtly flattery. His intelligence has never been in doubt. His deep and unwavering attachment to his sister "Minette" is delightful and touching. It is difficult to find in any of his actions or utterances the least trace of vindictiveness towards his enemies. He had courage, patience, and an

unfailing sense of humour. Nor did he lack the physical accomplishments—at tennis, at horsemanship, at sailing a boat, he was as tall as any's in Illyria; and in certain other masculine arts he had no need of schooling (we may conjecture) from Ovid himself. If he was facile in his affections, yet he was never heartless to any of his favourites: indeed, his domestic difficulties were largely due to the fact that he could never refrain from being complaisant and affectionate to all the objects of his admiration simultaneously. In short, whatever Charles's frailties, he was without the *mean* defects—those defects which we all dislike most instinctively and most deeply. If we wish to realise how attractive most of his qualities must have been to his contemporaries, we have only to contrast his characteristics with those of James II.

But there was a coarse strain which was and is distressing to the fastidious. Sober opinion, not necessarily "unco guid," could not regard with entire equanimity the "known enemy to Virginity and Chastity, the Monarch of Great Britain" (as Burnet described him). Charles's profligacy may easily be exaggerated: probably there were not more women in his life than in the lives of many men of common clay; but they were more conspicuous, and the manners of the time regarded them more indulgently. Nevertheless, Charles's habit of life brought disrepute upon his office. It is impossible to read Evelyn without realising that the "merriness" of the monarch put a severe strain upon the loyalty

of decent, conventional men of breeding. Charles among his women and dogs and boon-companions does not make a pretty picture. "I can never forget," wrote Evelyn, "the inexpressible luxury and profaneness, gaming and all dissoluteness, and as it were total forgetfulness of God [it being Sunday evening] which . . . I was witness of, the King sitting and toying with his concubines, Portsmouth, Cleveland, and Mazarin, a French boy singing love-songs in that glorious gallery, whilst about twenty of the great courtiers and other dissolute persons were at basset round a large table, a bank of at least two thousand in gold before them." This was the price which England paid for the false suppressions of Roundhead rule; if there had been no more than this, history might well see in the "merry" Court nothing but a Belshazzar's Feast. But there was much more, and it was not all in vain, despite the doom which awaited the Stuarts.

The final scene has often been described, but it has an imperishable pathos, none of which has been missed by Mr. Bryant in his concluding chapter. The faithful Earl of Ailesbury pronounces the *requiescat*. "Thus ended my happy days at a Court, and to this hour I bewail my loss and that of the three kingdoms. God's will be done on earth as it is in Heaven. . . . My good and gracious King and master, Charles the Second, and the best that ever reigned over us, died in peace and glory, and the Lord God have mercy on his soul."

C. K. A.



THE THIRTY-NINTH TREASURE TO BE ISOLATED AT THE VICTORIA AND ALBERT MUSEUM: "THE VALLEY OF THE WINDING STREAMS"—A WATER-COLOUR BY JOHN R. COZENS (1752-1797).

John Robert Cozens was born in 1752 and died insane in 1797. While the greater part of contemporary work, such as that by Paul Sandby, consisted of topographical views painted exactly and methodically, and nearly always with some thought of a possible interpretation by an engraver, Cozens used water-colour for the expression of his own poetic genius. His drawings were the foundation upon which the youthful Turner built; and not without reason did Constable say in one letter that "Cozens was all poetry," and in another that he was "the greatest genius that ever touched landscape." Water-colours by Cozens are almost monochromatic, for he painted usually in gentle tones of grey and brown, grey-green, and blue, overlapping and variegating with the utmost subtlety. With these limited tints deliberately chosen, he overcame, as few artists have ever done, the enormous difficulty of scale and proportion in mountain scenes at high altitudes. "The Valley of the Winding Streams" is typical of his poetic vision, and is a subject to which Cozens returned several times.

The version here shown was painted in 1778.

By Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)

adequately; for lack of gold he had to sit with folded hands and watch the Hollander sail up the Medway and carry off his unresisting ships—ships which he always loved. Mr. Bryant, we think, successfully dispels the illusion that Charles's chronic penury was the result of personal extravagances. Free-handed and self-indulgent he was, but it is beyond doubt that in all public matters his parsimony treated him with habitual and unreasonable parsimony. Nothing in Charles's biography is more distasteful than his traffickings with the French King, especially when we remember that the avowal of his own religious conversion was part of the proposed bargain-money of the "grand design." Yet to some such desperate expedients he was driven by the erratic and short-sighted financial policy of the Commons. All this, however, was well in accordance with the tradition of constitutional monarchy, which, until the nineteenth century, might be chronicled in the terms of a perpetual wrangle between King and Commons for hard cash.

Yet, despite all this, "to his people the last years of Charles's reign brought a wonderful prosperity. While Europe was plunged in war, they remained at peace, both with themselves and their neighbours. . . . Everywhere men were laying up for themselves and their children treasure for the future. On every sea the adventurous ships of England sailed, coming home with treasure in their holds to enhance the wealth of a little island of squires, yeomen, and homely merchants, and bringing silks and scents and delicate cloths for their ladies." The arts

\* "King Charles the Second." By Arthur Bryant. (Longmans; 9s. 6d. net.)



## THE GARRICK'S COLLECTION OF THEATRICAL PICTURES.

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MRS. CLIVE (KITTY CLIVE) AS THE FINE LADY  
IN "LETHE."—BY HOGARTH.



COLLEY CIBBER, DRAMATIST, POET LAUREATE,  
AND ACTOR.—BY GIUSEPPE GRISONI.



CHARLES BANNISTER, ACTOR AND SINGER, FATHER  
OF JACK BANNISTER.—BY ZOFFANY.



MRS. GARRICK (EVA MARIE VIOLETTI VEIGEL, THE  
VIENNESE DANCER.—BY THOMAS GAINSBOROUGH.



NATHANIEL LEE, THE POET—ATTRIBUTED TO WILLIAM  
DOBSON.



MRS. JORDAN, THE ACTRESS, MISTRESS OF KING  
WILLIAM IV.—ATTRIBUTED TO ROMNEY.



SAMUEL FOOTE, THE ACTOR, DRAMATIST, AND WIT,—  
BY SIR JOSHUA REYNOLDS.



MRS. YATES, A NOTED "MEDEA."—BY F. COTES.



RICHARD BRINSLEY SHERIDAN, DRAMATIST, WIT, AND  
POLITICIAN.—BY SIR JOSHUA REYNOLDS.

The Garrick Club, whose centenary dinner the Prince of Wales attended on Sunday, November 22, is particularly proud, and most justifiably proud, of its theatrical paintings and prints, acting editions, play-bills, scenes for toy theatres, and books and press cuttings relating to costume and the drama. Certain of its pictures are here reproduced, and in this connection it may be chronicled that the Club received the nucleus of its unique collection from Mr. Rowland Durrant, of the Stock Exchange, its greatest benefactor in this matter, although there have been various gifts of pictures since his day, and the Club has made purchases. As the

began to interest himself in theatrical portraits to such excellent effect that he already had a goodly number when he was able to acquire the majority of those belonging to Mr. Harris, a lessee of Covent Garden. Fortunately, he was so keen that not even bad times persuaded him to disperse his treasures, and in due course, as he grew more prosperous, he built a special gallery for them in his

[Continued opposite.





A SCENE FROM  
"SPECULATION."—  
BY ZOFFANY.

*Munden is seen as Pro-  
ject; Quick as Alderman  
Arable; and Lewis as  
Tanjore.*



CHARLES KEMBLE AS  
CHARLES II. AND FAW-  
CETT AS CAPTAIN COPP  
IN "CHARLES II.; OR,  
THE MERRY MON-  
ARCH."—BY GEORGE  
CLINT.



A SCENE FROM "VENICE PRESERVED"; WITH GARRICK AND MRS. CIBBER AS JAFFIER  
AND BELVIDERA.—BY ZOFFANY.

*Continued.*

Hampstead home. Then it came about that the collection as a whole was exhibited publicly in London, an event followed by its transference to the Garrick, its purchase by Mr. Durrant, and its permanent housing in the Club. To which let it be added that the proposed formation of the Garrick Club was first entertained seriously when it was discussed in the committee room of Drury Lane Theatre on August 7, 1831; that the purposes, rules and regulations were drafted

## THE CENTENARY OF THE GARRICK CLUB: TREASURES OF THE UNIQUE COLLECTION IN THE CLUBHOUSE.

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MARGARET WOFFINGTON, THE COMEDY ACTRESS.—BY WILLIAM HOGARTH.



A SCENE FROM "THE CLANDESTINE MARRIAGE"; WITH KING AS LORD OGLEBY;  
MRS. BADDELEY AS FANNY STIRLING; AND BADDELEY AS CANTON.—BY ZOFFANY.

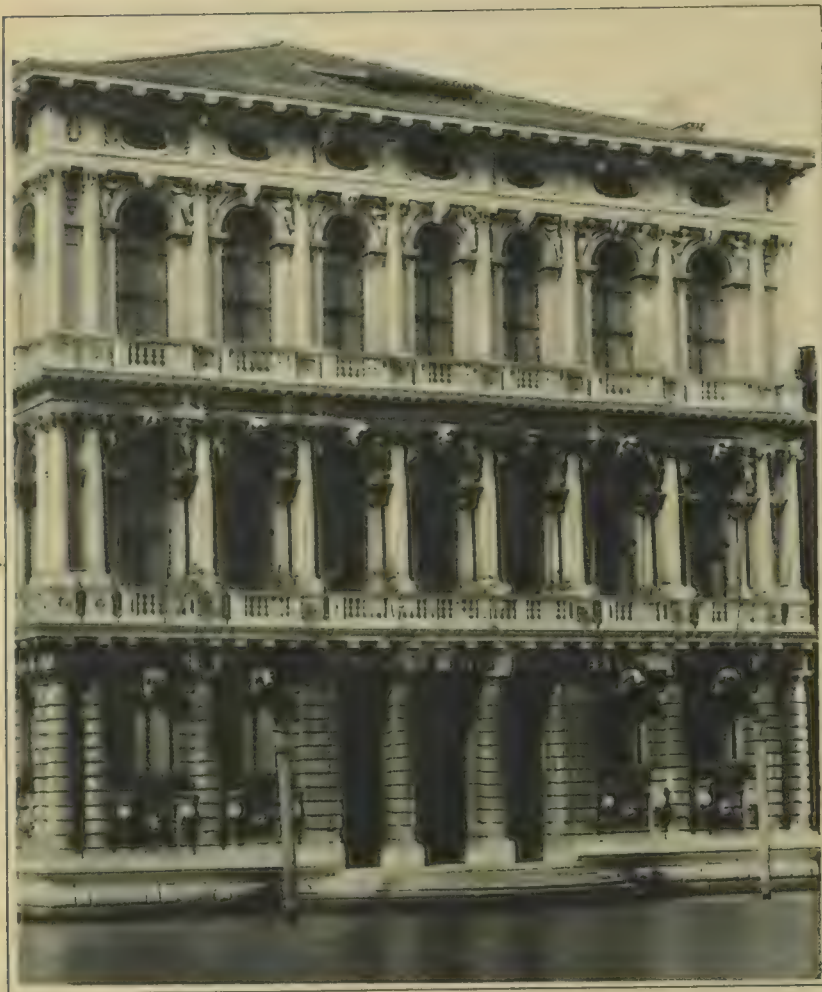
"LOCK AND  
KEY."—BY  
GEORGE  
CLINT.

*Munden is seen  
as Old Brumma-  
gem; E. Knight  
as Ralph; Mrs.  
Orger as Fanny;  
and Miss Cubitt  
as Laura. The  
piece was a mu-  
sical farce.*



and approved on October 31 of the same year, the Earl of Mulgrave in the chair; and that the Club was opened on February 1, 1832. Its original description was a society "in which actors and men of education and refinement might meet on equal terms." The first clubhouse was in King Street, Covent Garden; the present is in Garrick Street, a building designed by Frederick Marrable and opened in 1864.

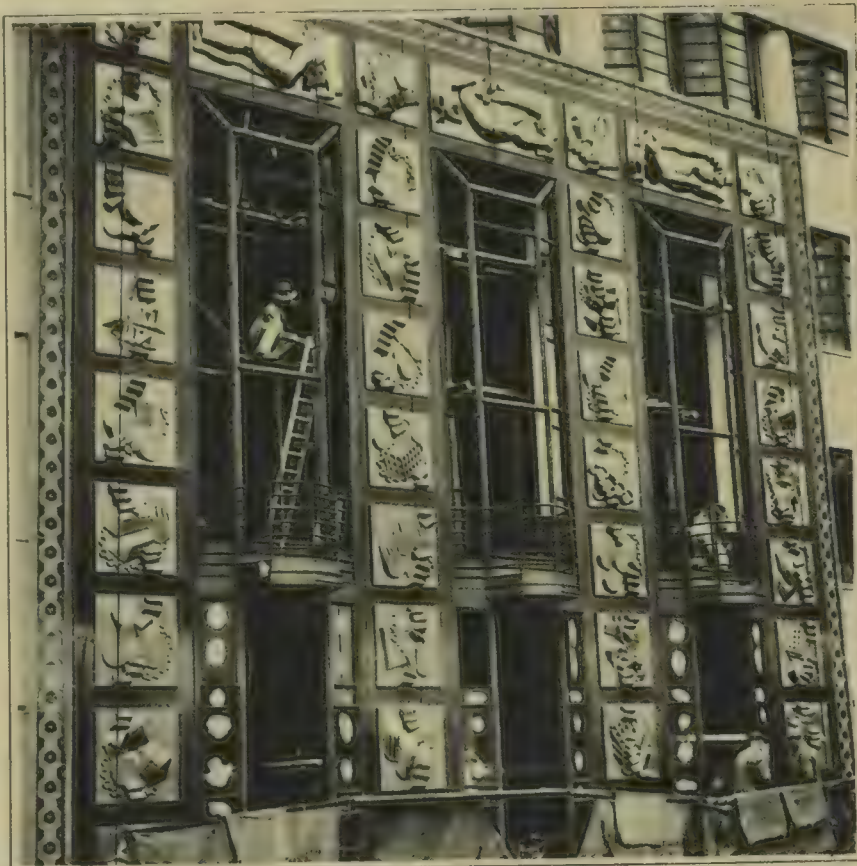




THE HOUSE IN WHICH ROBERT BROWNING DIED BOUGHT BY VENICE AND TO BECOME A MUSEUM OF VENETIAN ART: THE PALAZZO REZZONICO, WHICH CONTAINS FAMOUS CEILING-PAINTINGS BY GIORDANO AND TIEPOLO.

The Palazzo Rezzonico, in Venice, the house in which Robert Browning died in 1889, as is recorded on a memorial tablet erected by the Venetian Municipality, has been bought by Venice and is to become a museum of Venetian art, furniture, and so forth. It was built in 1680 by Longhena; but the top storey was added by G. Massari in 1745. In it are ceiling-paintings by Luca Giordano and Giovanni Battista Tiepolo.—The new Hay's Wharf building, near

## ART MATTERS: WATERSIDE BUILDINGS; AND A SOVIET PICTURE SALE.



"SEMI-ABSTRACT" COMPOSITIONS DECORATING THE NEW HAY'S WHARF BUILDING, NEAR LONDON BRIDGE: FAIENCE PANELS BY MR. FRANK DOBSON SURROUNDING THE WINDOWS OF THE BOARD-ROOM AND THE DIRECTORS' COMMON ROOM.

London Bridge, is remarkable, among other things, for the gilt faience panels, modelled by Mr. Frank Dobson and cast by Messrs. Doulton, which surround the river-front windows of the board-room and the directors' common room. The compositions in question have been fittingly described as "semi-abstract," and include steamers, lorries, tea-boxes, drums, and crates. The oblong panels at the top show Commerce, Capital, and Labour. All are set in black granite.

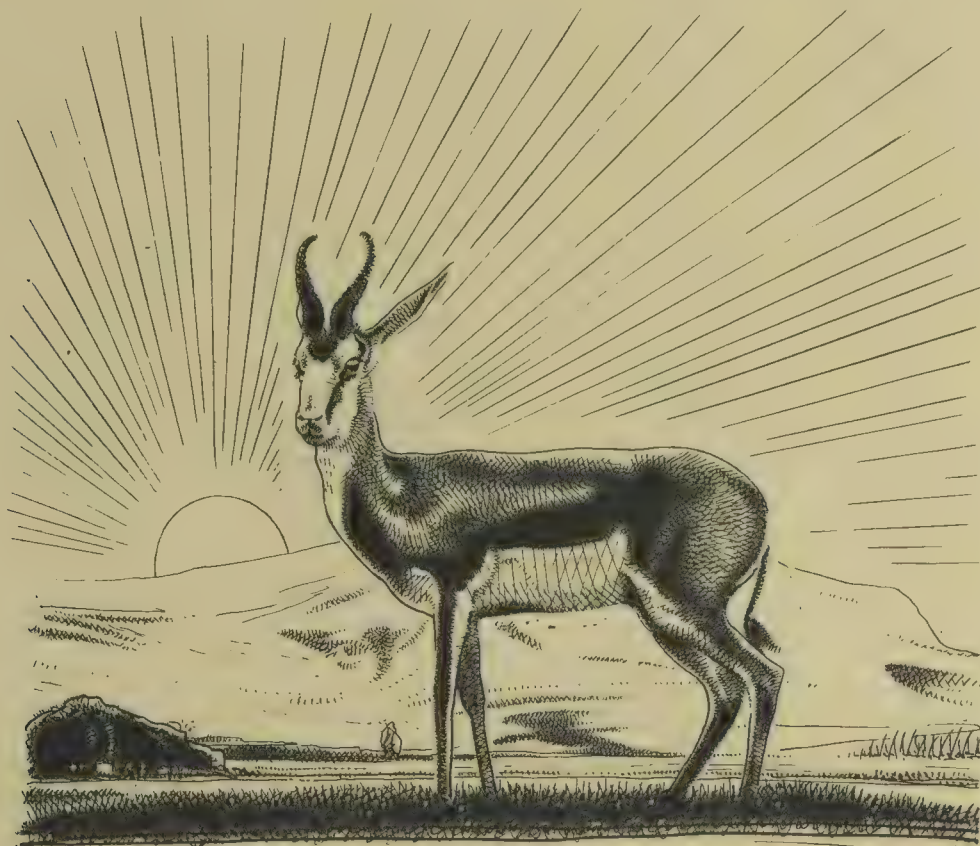


SOLD BY THE SOVIET AUTHORITIES AND NOW THE PROPERTY OF THE RIJKS MUSEUM, AMSTERDAM: MORO'S FAMOUS PORTRAITS OF SIR THOMAS GRESHAM, FOUNDER OF THE ROYAL EXCHANGE, AND LADY GRESHAM.

In connection with our reproduction last week of world-famous masterpieces of painting which the Soviet Government is reported to have sold from the Hermitage Museum, Leningrad, in order to obtain funds for the purchase of machinery, it is of interest to note that these portraits by Antonio Moro (Sir Antonio More; 1512—before 1582), once treasures of the Hermitage, are now in the possession of the Rijks Museum, Amsterdam. Sir Thomas Gresham, who was born in about the year 1519 and died in 1579, founded the Royal Exchange in 1565 and

Gresham College in 1575. His reputation as a financier was such that he acted as financial agent to the Crown, negotiating loans for the Government both at home and abroad. He was knighted by Queen Elizabeth in 1559, and in this connection it may be recalled that Elizabeth kept Lady Mary Grey, sister of Lady Jane Grey, a prisoner in his house from June 1569 until the end of 1572. In 1554 he married Anne, daughter of William Ferneley, of West Creting, Suffolk, and widow of William Read, of Suffolk. Lady Gresham died in November 1596.





## WHEAT AND CHAFF



There are seasons when the farmer cannot see his wheat for the chaff. That about sums up the state of affairs to-day. Depression—like the chaff—is so rife that it is difficult to estimate true values.

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## A PAGE FOR COLLECTORS. ZOOLOGICAL INEXACTITUDES.

By FRANK DAVIS.

pieces, but the examples I have been allowed to choose from a wonderfully complete private collection will serve the purpose as well as any; and, indeed, better than most, for their quality is very high, and they are without exception carved and not moulded—in other words, they are true sculpture.

Look at them individually. The cat of Fig. 4 (below), of green limestone and life-size, exemplifies in a superlative degree the sculptor's grasp of

mottled jade, and is a very good example of extreme economy of means.

The animals in Fig. 1 are treated more naturalistically. I should like to trace the story of the horse and the monkey and the camel and the badger: there are a myriad legends in China dealing with animals; perhaps this may catch the eye of someone who can solve the problem. The tortoise (No. 3) is performing the eminently practical function of an inkwell. No. 6 is a horned sheep in a beautiful greyish jade; the hare (No. 2) is carved in soapstone. The dividing line between actual beasts and creatures of the imagination is ill-defined: one crosses the border between sanity and nightmare with the greatest ease. The toad of Fig. 3 (No. 3) forms a convenient stepping-stone: this is an exquisite carving in spotted jade, the colouring and markings suggesting the animal's peculiar skin, as also does the smoothness of the material. The hippo (Fig. 3; No. 4) was a most difficult beast to photograph: he has a long tail, but is none the less a very accomplished work. Here again the material—grey serpentine—reproduces the very texture and gleam of wet skin, and the whole is a most powerful study of squat ugliness.

The monster proper is seen at his worst in Fig. 3, No. 5: this is a splendid nightmare in jade, and one cannot help wondering what happens when he stands up, for the fore-legs are twice the length of the hind-legs. Another engaging monster has a boy riding on him (Fig. 3, No. 1); and Fig. 3, No. 2 is a very pretty little dragon. Dragons are nice creatures, and Chinese art, no less than Chinese legend, is full of them.



1. REALISTIC CHINESE ANIMAL CARVINGS: (1) A PHEASANT IN JADE; (2) A HARE IN SOAPSTONE; (3) A TORTOISE INK WELL IN JADE; (4) CAMEL AND BADGER IN JADE; (5) HORSE AND MONKEY IN JADE; (6) A HORNED SHEEP IN GREYISH JADE.

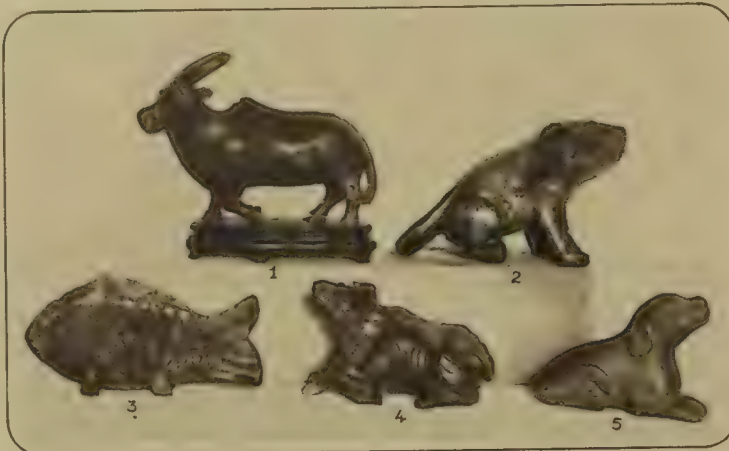
A BOOK on English sporting paintings was reviewed on this page last week: the illustrations to this article have been deliberately chosen to follow it. The connection between these two very different manifestations of the artistic temperament is not, perhaps, immediately obvious. It is none the less fundamental and, I hope, not without interest. A comparison of the arts of painting and sculpture is not the point; what I want to do is to talk about the attitude of two such different peoples as ourselves and the Chinese towards the various animals we either live with or see about us. We in the West are the inheritors of the Greek tradition that man is the measure of all things: we also inherit a passion for scientific study. The latter enthusiasm caused that fine animal-painter, George Stubbs, to spend hours and days and weeks dissecting the carcasses of horses: the former inheritance led a popular painter such as Landseer to sentimentalise over dogs. This is not a criticism of either painter: it merely states, very briefly, what everybody knows. Between these two typical but very different artists there are dozens of others who were, in the main, concerned with an accurate portrayal of their patrons' various four-footed possessions, and with great ability, considerable humour, and deep understanding left us those delightful works which show so well the country life and pursuits of our ancestors.

But it is notorious that, in so subtle a matter as art, accuracy is not always synonymous with truth. If a literally exact representation of a man were the ideal portrait, we should find waxworks in Baker Street by the dozen that were finer than anything painted by Gainsborough or Velasquez, and the taxidermist would be a greater artist than Donatello. It is just this disregard of mere detail that makes the unknown Chinese craftsmen who were responsible for these little carvings such extraordinarily good interpreters of animal nature. At the same time, it is not wholly fanciful to suggest that they retained a childlike and primitive feeling that beasts have a place in the cosmos quite irrespective of their service

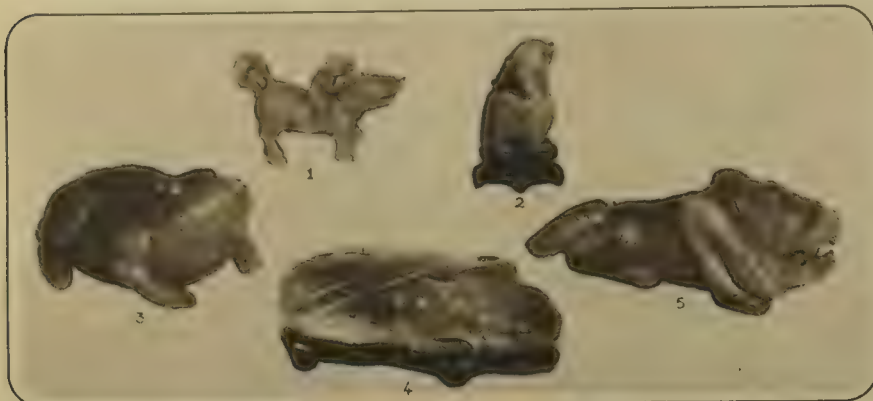
essentials and complete disregard of unnecessary details: not a pretty-pretty fireside pet by any means, but a cat of character with a mind of his own. I would swear that wide mouth—almost a caricature—sometimes opens in a grin. Note how the head is set upon the body—cats *do* hold their heads just like this. In short, a most engaging, monumental creature. He is a good seven centuries old, and may be twice that age.

The other two cats (Fig. 4, above) are more comic and no doubt come of a less exalted family. They are definitely grotesque, with their fat bellies and only three visible legs; but even in their most extravagant moods the Chinese still exhibit their remarkable understanding for animals. There are cats who look up in this half-surprised, half-pompous manner, as if they wondered why on earth you were behaving so stupidly. Perhaps my own personal liking for the whole breed of these self-contained, proud, and philosophic creatures has made me emphasise these particular examples to the disgust of dog-lovers. What about the two hounds in Fig. 2 (Nos. 2 and 5), one carved in jade (amber-coloured to very dark brown), the other in altered tremolite? They are, no doubt, a trifle odd; but, though one can give them to no known species, they do express the very quintessence of doggery, no less than the several famous modern animals such as "Woggles."

In some ways the finest of all these carvings are the two water-buffaloes (Fig. 2; Nos.



2. EXQUISITE PIECES OF CHINESE ANIMAL SCULPTURE: (1) A BUFFALO IN JADE; (2) A HOUND IN JADE—AMBER-COLOURED TO DEEP BROWN; (3) A FISH IN GREYISH MOTTLED JADE; (4) A BUFFALO IN LAPIS LAZULI; (5) A HOUND IN ALTERED TREMOLITE.



3. "THE DIVIDING LINE BETWEEN ACTUAL BEAST AND CREATURES OF THE IMAGINATION IS ILL-DEFINED": (1) AN ENGAGING MONSTER BEING RIDDEN BY A BOY; (2) A DRAGON; (3) TOAD, CARVED IN SPOTTED JADE, SUGGESTING THE ANIMAL'S PECULIAR SKIN; (4) HIPPOPOTAMUS (WITH A LONG TAIL) IN GREY SERPENTINE; (5) MONSTER IN JADE.

to man; as if they were not satellites ever moving round and round a human and infinitely superior planet, but endowed with thoughts and desires of their own—a conception as unlike that of the Greeks as it is possible to imagine.

One could illustrate this characteristically Chinese attitude to what we are pleased to call the lower creation by a thousand different bronzes and pottery

1 and 4). There is no attempt at burlesque, but an inspired study of natural movement—most graceful little works. The walking beast is of jade; the one just rising from the ground with raised head is carved in lapis lazuli—that beautiful blue stone speckled with gold, the material that was used with such impressive results by the primitive painters of Europe. The fish (Fig. 2; No. 3) is of a greyish



4. CHINESE SCULPTURES OF CATS: A LIFE-SIZE MASTERPIECE (SUNG OR EARLIER) IN GREEN LIMESTONE, EXEMPLIFYING THE SCULPTOR'S GRASP OF ESSENTIALS AND DISREGARD OF UNNECESSARY DETAIL; AND (ABOVE) TWO GROTESQUES IN GREENISH SOAPSTONE—FAT CATS WITH LARGE, FUBSY PAWS AND MOST CAT-LIKE EXPRESSION.





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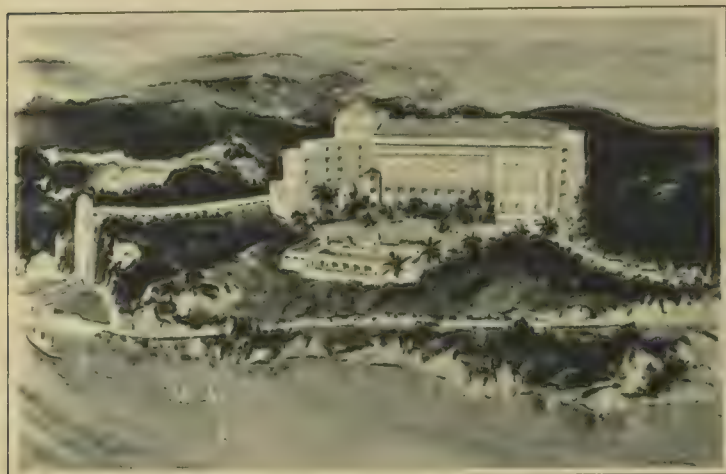
*Fougasse*



## THE PLAYHOUSES.

### "LITTLE CATHERINE," AT THE PHŒNIX.

**Y**EARS ago, Bank Holiday revellers were wont to sing: "It's only a beautiful picture, in a beautiful golden frame." This applies to "Little Catherine." Mr. Aubrey Hammond has supplied a



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In these days of "Buy British," it is good to note that the whole of the contract for the furnishing of the Castle Harbour Hotel, Bermuda, which is to be opened on December 12, was entrusted by the Bermuda Development Company to a British firm, Messrs. Hampton and Sons, with the result that over 95 per cent. of the goods supplied are of British manufacture. Further, all the furnishings—furniture, carpets, and curtains—are being fitted at the Hotel by a staff of men from Messrs. Hampton's headquarters and London factories.

beautiful golden frame for this play, and Miss Madeleine Carroll makes a beautiful picture. But more than that is wanted to provide an evening's entertainment. Miss Carroll's Catherine never comes to life. One can accept her as the shy Sophia in the opening scenes; but when, after her marriage to an unwilling bridegroom, she becomes that Catherine who cocked an appraising eye at every six-foot soldier in the Imperial Guards, we simply do not believe in her.

However it may have been in fact, a princess who is the toast of the Soldiers' Canteen must be a blowsier figure to the eye than Miss Carroll is able to make her. Now, the incomparable art of Miss Marie Tempest makes us accept her Empress Elizabeth without question. If she paraphrases Charles II., and announces herself as the Mistress of her People, we believe it readily enough. Miss Tempest's was indeed a superb performance. The touch of tragedy she brought into her death scene must have astonished those who only know her as our greatest comédienne. I felt Mr. Harold Huth was miscast as Peter. Peter was a neurotic and a sadist. Mr. Huth only managed to suggest he was a peevish and sexually undeveloped young man. Rightly cast, that last scene, when Peter, deserted by all, runs madly through the desolate corridors of his palace, shouting for help, should have thrilled us. But Mr. Huth only contrived to show us how a great moment had been missed.

### "THE RED LIGHT," AT THE NEW.

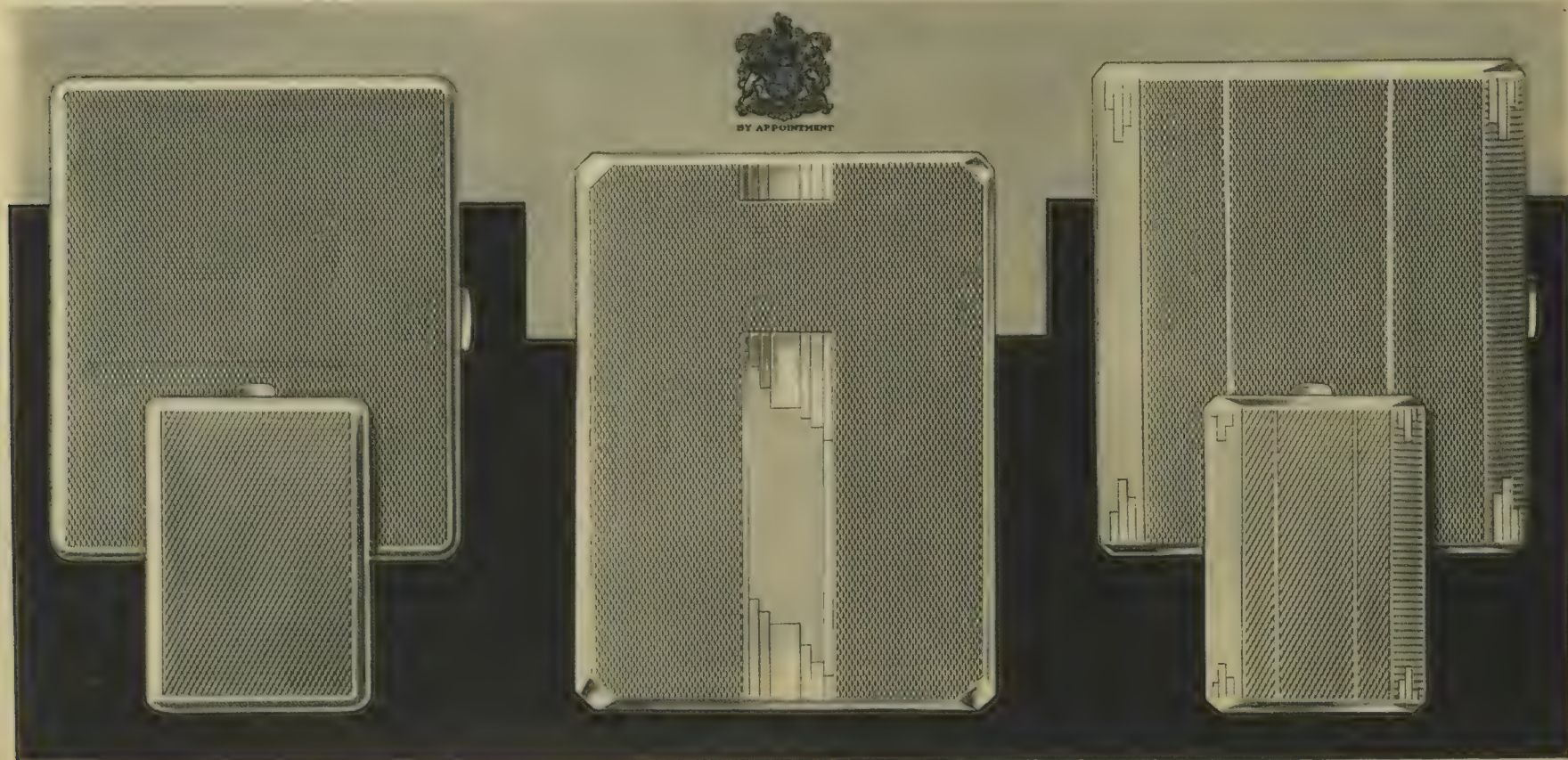
Mr. H. F. Maltby has a Rabelaisian outlook on life that usually pleases me very much, but in this play he is too frequently crude for the fun of being vulgar. The unhygienic habits of dogs, for example, though they have aroused certain municipal authorities to action, are not precisely the sort of thing we want

discussed as after-dinner entertainment. The main fault of the play, however, is that all the characters are thoroughly unsympathetic. If we are to be aroused by the peril of Bolshevism, as we are meant to be, we must be shown some worthy thing that Bolshevism has set out to destroy. But the noble family that in this play is thrown into the gutter is actually a very ignoble family. Instead of dying in the last ditch, they turn the Burlington Arcade into a sort of Houndsditch, selling their "old clo'" to passers-by. The women abandon themselves too readily to prostitution. On the other hand, the Bolsheviks are shown without the fire of fanaticism, being mere political smash-and-grab raiders. Such men are not dangerous. Altogether a dull and unconvincing play.



BEAUTIFUL BOURNEMOUTH: THE ZIG-ZAG AND THE PIER.

The beauties of Bournemouth are so well known and so much appreciated that there seems little need to emphasise them here. It may be remarked, however, that the resort gives innumerable opportunities for the enjoyment of a mild, equable climate. Set amid stately pine trees, it faces south on to a magnificent sickle-shaped bay, edged with glorious golden sands and backed by lovely verdant cliffs. It offers, in fact, an ideal location for both the holiday-maker and the resident; and amongst its other attractions are the Pavilion, in which you can dine in excellent style, dance, and listen to the music of Sir Dan Godfrey's Municipal Orchestra in the great Concert Hall.



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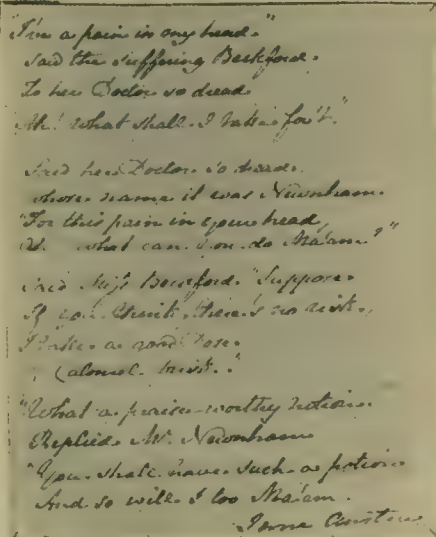
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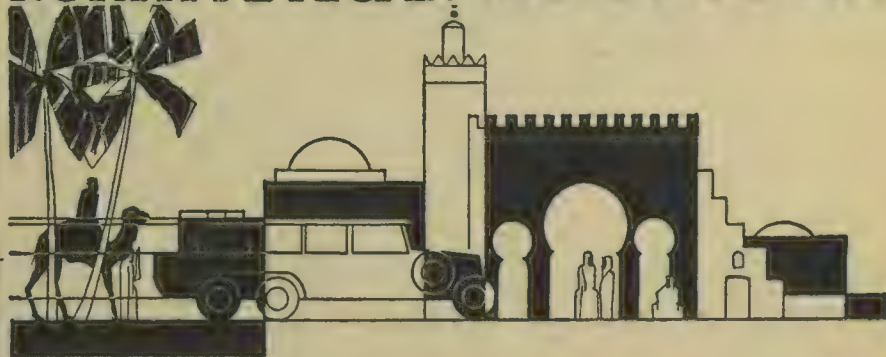
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## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

SIR GEORGE BEHARELL, managing director of the Dunlop Rubber Co., Ltd., has purchased a Humber Pullman limousine. Other recent purchasers of Humber cars include Lord Kinnaird and the Earl of Malmesbury. So I thought that it was time I tried one of these luxurious chauffeur-driven carriages, as a passenger, to find out how comfortable they really were. Messrs. Rootes, Ltd., obliged me with the loan of their trial car, complete with chauffeur, and I used it for a day instead of my own. Let me say at once that this Humber Pullman limousine, seating seven persons with the driver, has a most dignified appearance—in fact, a regular £1500 carriage look, yet the standard model costs only £735. At the same time, it has all the fittings and appearance of a much higher-priced carriage.

Moreover, the furnishing of the interior is subdued in colouring, but effective in richness of the materials. Its standard equipment includes cigar-lighters to both front and rear compartments, companion sets on either side of the main seat—the latter having a folding dividing-arm—interior sun-vizors, glove-boxes on either side of instrument-panel, concealed rear window-blind, blinds to the windows (quarter lights, as the trade will call them) and to the glass partition behind the driver's seat; thick pile carpets, underlaid with rubber-backed felt, silk wool mat in rear compartment; rope pulls to help you rise from the deep

seats; and the two occasional seats are so arranged that three people can sit on them at a pinch, as both cushions adjoin closely. Two corner lamps well light the interior, so the occupants of the back seat can read comfortably. Another nicety is the means adopted for opening the rear windows—or, rather, quarter lights. These are hinged to open outwards to the

for himself and other passengers, as well as a foot-warmer and a rug per person, to be really cosy on a long journey.

With the dividing-window up, shutting off the front compartment, this Humber Pullman limousine rides so quietly that, sitting in the back seat, I never heard any gear noises whatever all day or at any speed. If the driver did change from top, it was not apparent to me, so that, as a silent-running motor-carriage, this Humber can be well recommended. It has an excellent turn of speed and acceleration, so that it gets away quickly from traffic halts and puts up a high road speed average on a day's run. The cubby-hole for sticks and umbrellas, provided beneath the glass partition, and others for newspapers and books between the housing of the two occasional seats are other nicely thought-out conveniences. These fittings, with Triplex glass throughout for safety, are very illustrative of the care taken to make this Humber Pullman limousine a car *de luxe* in fact as well as in name.



A NOTABLE CAR AT THE ENTRANCE TO CHARLCOTE MANOR, WARWICKSHIRE: A HUMBER CABRIOLET DE VILLE.

The coachwork is by Messrs. Thrupp and Maberly. The price of the complete car is £995.

rear about three inches, so you can obtain fresh air without draught on a cold day. The cushions are soft and, with the folding dividing-arm down, very comfortable. But, as in every other motor-carriage, the owner must provide footstools and head-cushions

and is certainly a great improvement. The car itself is wider, and there is much more leg-room at the back, with wells under the front seats so that you can stretch your legs full out. No one should get cramp under the knees in this new Austin "Seven."

[Continued overleaf.]

### The New Austin "Seven."

Visitors to the Scottish Motor Show now concluded at Glasgow were particularly impressed with the new saloon on the long wheel-base Austin "Seven" chassis. This is six inches longer than the standard model,

# CHRISTMAS AND NEW YEAR TOURS TO SOUTH AFRICA

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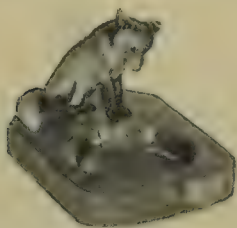


# GIFTS

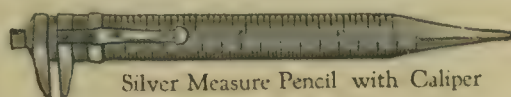
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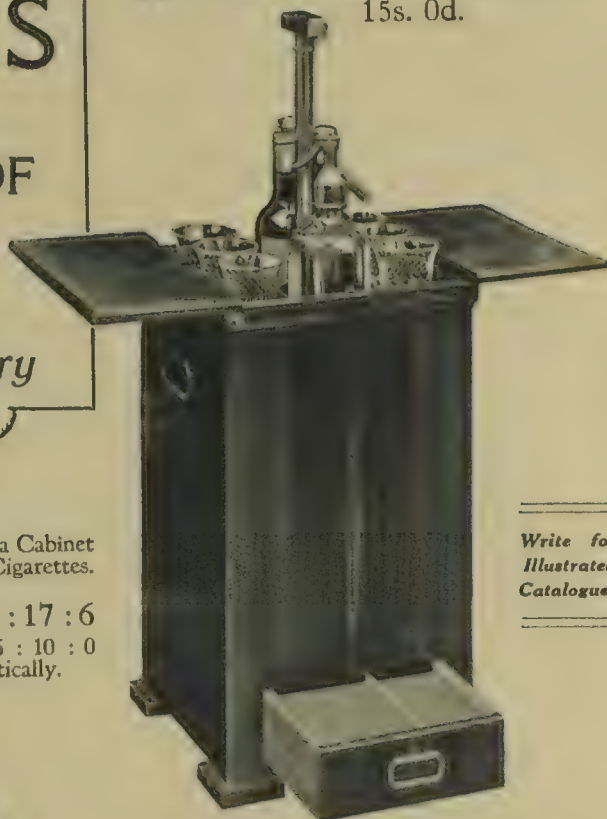
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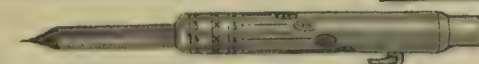
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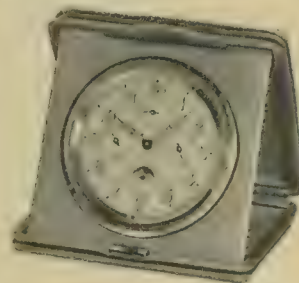
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*Continued.]*

The track width at the rear is now 3 ft. 7 in., in place of 3 ft. 4 in. Personally, I think the Austin Company have made a very wise move in providing their customers with a choice of this new saloon costing £128 and the old standard-sized Austin "Seven" at £118. My advice is—pay £128 and buy the new model. It is steady on the road, whether wet or dry. The engine accelerates to 40 miles an hour from a standing start in 37 secs.; on a dry road and at 40 miles an hour the brakes stop this car in about 34 yards. I think that that speed is as fast as one ought to travel on these small Austins, in case one has to slam on the brakes in a hurry, for at 50 miles an hour it takes double the 34-yards distance to pull up in—a fact by no means to be neglected. The pneumatic seats are very comfortable, and a friend of mine has added a button-on neck-cushion to the passenger's bucket front-seat, with great approval from all who have sat there—including the writer. With its road tax of only £8 a year, petrol consumption nearly 50 miles to the gallon, and insurance in proportion, the new long-wheelbase Austin "Seven" saloon caters excellently for cheap travelling in all parts of the world. But drivers must not forget to use both hand- and foot-brakes to pull up with quickly. The springing is excellent, and the extra length and width have improved the steadiness at high speeds. Also, the top-gear performance is improved by lowering the back-axle gear-ratio to 5½ to 1. The ordinary short-chassis Austin "Seven" is 4.19 to 1, but the longer wheelbase makes the new model slightly heavier, so the new ratio suits it admirably.

#### Irish Grand Prix Abandoned.

There is to be no Irish Grand Prix motor-race at Dublin this year, as the old guarantors have had enough of paying out of their

pockets for other people's fun—and I do not blame them. But why not run it on the sweepstake principle, which is a wonderful success in bringing cash into the Free State? Now that the hospitals have received so much cash from that source, the sweepstakes managers ought to be able to spare the Royal Irish Automobile Club a paltry £8000 to run the Grand Prix motor-race each year. Phoenix Park is an ideal

course and the races there have been splendidly organised, but the "gate" has been poor in comparison to the splendid show and sport given. I hear that Belfast is to have its annual sporting event—the Tourist Trophy car-race for sports cars—so I suppose Ireland as a whole will have to be content with that event in place of two good sporting days at Dublin, as well as the one at Belfast. There was some suggestion to run a road race of 1000 miles or longer in the Irish Free State in June, through many of the towns and villages, as a faster edition of the old Irish six days' car trials. In the latter, we used to race there in an unofficial way between towns and compulsory time-checks. But nothing has come of it, because the gloom of Dublin's abandonment of their event seems to have frightened all the other organisers. Perhaps in 1933 we shall return again to Dublin for another Grand Prix.

#### No More Alms Hill.

The County authorities, on the petition of the inhabitants of Stonor village, near Henley-on-Thames, have closed Alms Hill and its leaf-covered road to hill-climbing trials either by car or motor-cycles. I rather fancy it was the noise of the exhausts which caused the nuisance complained of by the residents there, who found the various trials were trials indeed to them. I am afraid that the Stonor Arms Hotel and the cottagers who supply tea to the visitors on these occasions will miss the "boys," and "girls" too, who competed here every year. Also, for those who arrange such contests, the closing of this hill will be a severe blow, as there are few spots available nearer than Worcestershire where a gradient as steep as Alms Hill can be found suitable for such trials. I have been warning owners of sports cars for some time that, unless they better silence the emission of the gases from the engine, they will find themselves in trouble both with the public and the police. This is the first result of not heeding those warnings.

#### Winter Sports in Scotland.

Special arrangements are being made this winter by the Royal Automobile Club's touring department to assist motorists who are proposing to

go to Scotland for winter sports. The Club is co-operating with the Scottish Travel Association and the Scottish Ski Club. They have a list of the best centres and the various sports which may be enjoyed at each. These include ski-ing, skating, tobogganing, curling, ice hockey, etc. Details of hotels and prices are available. Reports on weather conditions and depth of snow from all Scottish sports centres will be sent to the R.A.C. club house in Pall Mall, London, and to their branch offices in the country. The Scottish sports season lasts from January to April, although good ski-ing may be had earlier.

All who are interested in keeping up the beauty of the English countryside will welcome the "Tree-Lover's Calendar," published by the Roads Beautifying Association, to encourage road beautifying and the preservation of rural scenery. The publishers recommend it to all those who, at this time of general economy, desire to combine a moderate Christmas present with support of British manufacture and of the organisations working to preserve the natural beauty of England.

Book-collectors will be interested to learn that a representative collection of works by modern authors is to be sold at the Empress Rooms, Kensington, on Tuesday, Dec. 1 (starting at 11.30 a.m.). Nearly all the books are autographed, and many are their authors' own library copies. The average cost will be moderate. Many of the books are exceptional. For example, there is a copy of A. S. M. Hutchinson's novel, "If Winter Comes"; with two pages of the original manuscript of the play. Among many distinguished authors who have contributed signed books are Professor Einstein, Rudyard Kipling, John Galsworthy, G. K. Chesterton, R. C. Sherriff, Sir Arthur Pinero, A. P. Herbert, Aldous Huxley, Evelyn Waugh, Noel Coward, John Drinkwater, and Max Beerbohm. The sale is in aid of the City of London Hospital for Diseases of the Heart and Lungs. Handicraft of all kinds will also be sold; the housewife will find home-made preserves, chutneys, and cakes; and there will be flowers, toys, and various other attractive productions.

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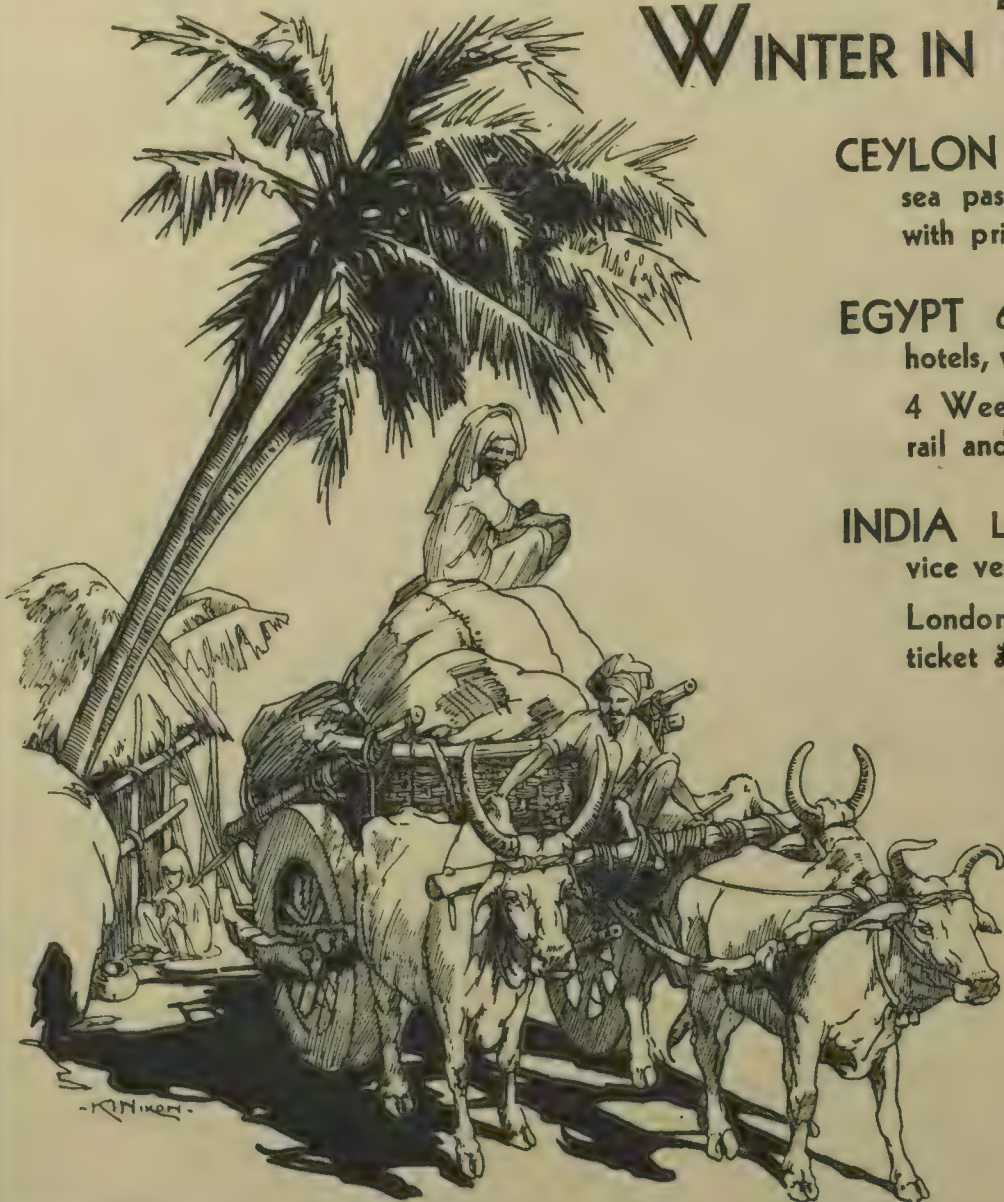
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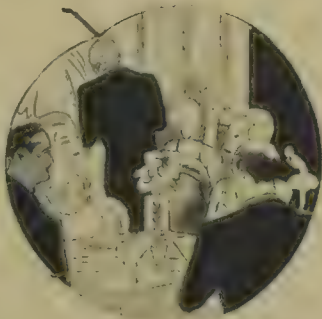
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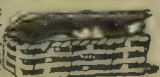
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**Burnham Abbey Greeting Cards.** Artistic greeting cards are always prized, and this season many charming designs are included in the Burnham Abbey series of cards, calendars, and ivorines. The connection with the Abbey is by no means a theoretical one, for the artistic side is entirely under the supervision of the original designer, who is a Sister there. Many of the cards are written in decorative script and coloured by hand. Not all are seasonal, so that they are suitable mementos all the year round. The famous Cantabrigia series of calendars and cards is richer this year by a Pedigree Dog collection, with pictures by such a



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well-known authority as Vernon Stokes and a number of delightful new designs in black and white. They are published by W. Heffer and Sons, of Cambridge, and are obtainable at the leading stationers all over the country.

**A New Idea in Jewellery.** Extremely smart and practical is the new idea of the famous jeweller, James Ogden, of Harrogate and Duke Street, London. As may be seen from the photograph on the left, it consists of a



PERFECT COMFORT FOR THE INVALID: THE "DURLINGTON" RECLINING CHAIR, WHICH IS ADJUSTABLE TO ALMOST ANY POSITION BY THE PRESSING OF A BUTTON. IT IS TO BE FOUND AT J. FOOT AND SON, 168, GREAT PORTLAND STREET, W.

diamond brooch that fixes on in a second to interchangeable bracelets of plaited leather. These are made in any colour to match different dresses. They are particularly effective in vivid green, red, and blue, to match sports suits. The diamond centre can be worn alone as an ordinary brooch and its place taken by a watch. As a valuable and original gift that will delight every woman with a *flair* for individual clothes and jewellery, this is an ideal gift.

#### Footsteps of Economy.

Christmas is the season for many parties, and evening shoes become a heavy item of expenditure. In sympathy with the times, however, really attractive shoes can be bought quite inexpensively. The Dolcis shoes on the right, for instance, obtainable at that firm's many branches, are remarkably modest in price. The sandal shoe at the top, carried out in blue brocade with a satin heel, is 22s. 6d. the pair,

and the more extreme sandal below, in white crêpe piped with silver, is the same price. The Court shoe in the centre costs only 12s. 9d. the pair, carried out in satin, with an unusual flower trimming at the side.

#### For Invalid Friends.

Comfort is the most valued offering in the eyes of an invalid, and anything that will help to achieve this is a gift showing real discernment. J. Foot and Son, of 168, Great Portland Street, W., specialise in invalid furniture which incorporates the latest ideas in comfort and hygiene. They are the makers of the "Burlington" chair photographed on this page. It has an automatic adjustable back which can be lowered to any desired angle by the



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occupant simply pressing a small button and leaning back until the required position is obtained. To raise the back, the body is bent forward, and the back automatically returns to its upright position, or it may be locked at any intermediate point. Thus the occupier has complete control without needing assistance. The sides open outwards and turn back to provide easy access and exit. Adaptable bed-tables, which can be transformed in a second to serve as a book- or back-rest, card-table, etc., are also a speciality.

 A large advertisement for Player's Country Life Smoking Mixture. It features a landscape illustration with a windmill and a large illustration of a man in a top hat smoking a pipe. A box of the smoking mixture is shown in the foreground.
 

66 Player's  
**Country Life**  
SMOKING MIXTURE

11<sup>d</sup> per oz.  
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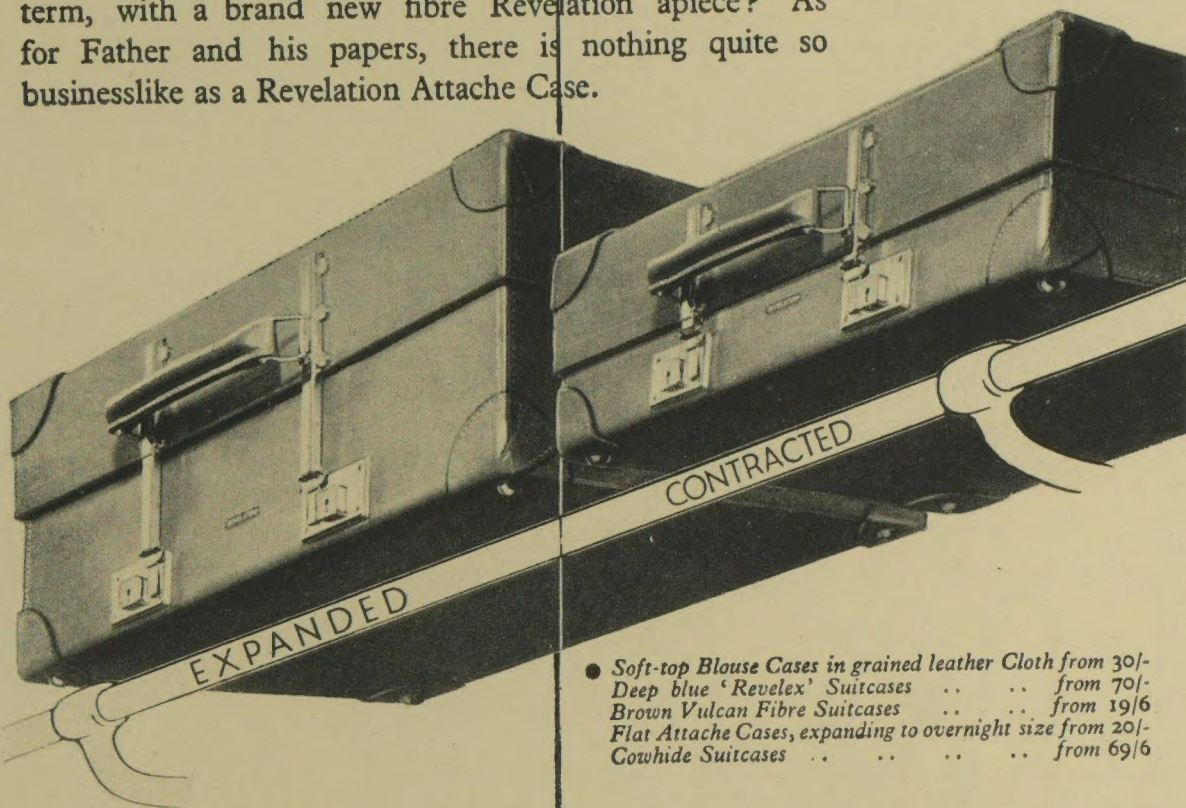
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## THE WORLD OF MUSIC.

## A DOSE OF MODERN MUSIC.

DURING the past week we have had in London first performances of several new compositions by the most "advanced" of contemporary composers. To some of the very large audiences that attended these concerts the word "dose" will undoubtedly seem the right description; but one could have no better proof of the way we are being generally speeded up than the comparative ease nowadays with which new music is assimilated. There was a time when early works by the Austrian composer Arnold Schönberg were received even in Vienna with cat-calls and other hostile demonstrations. His second quartet, Op. 10 in F sharp minor, was nearly howled down at its first performance, but this week Mr. Adrian Boult gave a whole evening of Schönberg—including "Verklärte Nacht," a setting for string orchestra of a poem (but without the words) by Richard Dehmel describing a dialogue with a woman in a moonlit night, and his latest composition, Variations for full orchestra, Op. 31—without a murmur from the audience. This concert was actually broadcast, and perhaps it is just as well that the listeners-in have no way of making themselves

heard even if they are driven to a frenzy by the extreme novelty of what is being played to them.

But we are adapting ourselves so much more quickly to new things that even at the Queen's Hall last week, when, at the B.B.C. symphony concert, Mr. Adrian Boult again conducted a work by Schönberg, "Five Orchestral Pieces," Op. 16, a work which professional musicians even will admit still sounds to them as bizarre and perplexing, it was received by the audience with genuine applause. Undoubtedly it was very well placed, coming as it did after the almost monotonous style of Bach's Concerto No. 1 in D minor, in which the pianoforte part was beautifully played by Giesecking; nevertheless, I believe the ordinary music-lover in the audience was grateful for hearing something that struck him as really new and exciting. Also the "Five Orchestral Pieces," which are almost studies in new harmonic effects, contain one piece entitled "Farben" (Colours), which is a remarkable piece of impressionistic music inspired, according to Schönberg himself, by the "colours of reflected sunlight in the mirror of an Alpine lake." There is no denying the effectiveness and beauty of this piece, which is plain to the ordinary music-lover; some of the other pieces, however, are decidedly difficult.

## STRAVINSKY AT THE QUEEN'S HALL.

There was a full gathering of musicians as well as music-lovers to hear Stravinsky conduct two of his newest compositions at their first performance in London at the Courtauld-Sargent concert last week. Stravinsky, who is rather a nervous, earnest-looking man, conducts with great vitality, and his performances have the virtue of being both exact and yet alive. For his new Violin Concerto, admirably played by Samuël Dushkin, he claims that the first movement, "Toccata," is "carved in stone." It is a curious obsession with many modern artists, this fear of emotion or of giving themselves away, which makes them describe their music as "carved in stone"; but I cannot imagine anything less like music "carved in stone" than these two new works by Stravinsky, the Violin Concerto and the "Symphonie des Psaumes" (Symphony of Psalms).

The third movement of his Violin Concerto, entitled "Aria II.," is claimed by him to be like an aria from seventeenth-century Italian opera; but those whining violins and wood-wind themes are surely very un-Italian in character. As for the final Capriccio, it sounded to me so pedantic in character that I was reminded of the academic Beckmesser of "Die Meistersinger" and his serenade in Act II., in which, as everybody knows, Wagner satirised a famous Viennese pedantic musician and critic. The "Symphonie des Psaumes," in which the choral part was well sung by the Bach Choir, is a more expressive composition, and the last movement, in particular, has a certain solemn intensity.

## PADEREWSKI.

Paderewski remains one of the great pianists of the world. His performance at the Albert Hall last week was magnificent. His programme included Brahms' "Variations and Fugue on a Theme by Handel," Beethoven's Sonata in D minor, Op. 31, p. 2, Chopin's Sonata in B minor, Op. 58, and numerous pieces by Debussy and Chopin. He played this heavy programme with unfailing brilliance and vitality. It was a real feast of pianoforte-playing of first-rate quality, and one cannot but marvel at the vitality of a musician of over seventy who remains so fresh, so brilliant, and so clean in his technique and his interpretation.

W. J. TURNER.

## "THE SKETCH" CHRISTMAS NUMBER.

Christmas time is not the moment for serious study, and our sister-paper, *The Sketch*, realising this to the full, has just published a Christmas Number inspired by the merriest ideas. The presentation plate in full colours is "The Model Who Wouldn't 'Sit,'" by that world-famous portrayer of dogs, Cecil Aldin. The reading matter includes some thrilling and entrancing yarns, and the numerous pages in colour reflect the cheeriest Yuletide spirit. "The Elopement" is a charming little tale in verse of the good and gallant old times, by Barbara Bingley, with a double-page illustration by E. H. Shepard in his characteristically delicate style. The colour pages include "A-Hunting We Will Go," from the print by Gordon Ross; "Nursery Rhymes with brand-new Chimes," by B. Gwendolen Nisbet and illustrated by Anna K. Zinkeisen; and "Poetic Justice—or, The Chintz-Designer Finds Himself in a Garden of His Own Designing," by Fougasse—to mention only a few. The fiction comprises "Moon Maiden," a weird Christmas story by Valentine Williams, the famous author of "The Man with a Club-foot"; "The Wine-Coloured Cross," a strange tale of India, by Barbara Bingley; "The Snowman," by Winifred Duke, author of "Tales of Hate"; and "The Modernist," by Barbara Euphan Todd.

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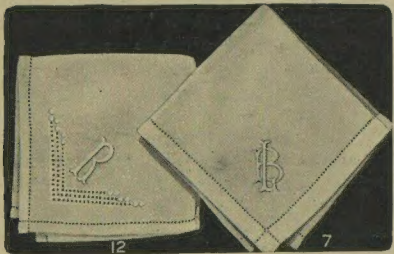
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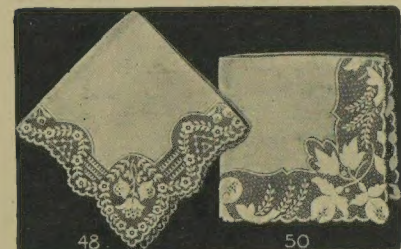


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